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**H**ENRI MARTEAU was the soloist of the seventh Nikisch Philharmonic concert on Monday evening. He played the Dalcroze Violin Concerto, in C minor, which he introduced to Berlin in a concert of his own with the Philharmonic Orchestra several years ago. I wrote about the work in detail at that time, and my opinion of it has not changed, although the composer has improved his Concerto by some effective cuts, especially in the finale.

Marteau played it wonderfully, with a technic and intonation perfect to the last detail, with a large, warm tone, with exquisite phrasing and with exuberance of zeal and temperament. Much interest was centred in a new suite for orchestra entitled "Moyen-âge," by Glazounow. The work is in four movements and there is an underlying, explanatory text for each. There is, however, no central idea, no logical connection between the movements.

The ideas in the text are romantic, but Glazounow, the Russian with the French veneering, was not in a very romantic mood when he composed the music to them. There is poverty of invention. The strongest points of the work are brilliant instrumentation, effective orchestral coloring and marked rhythms. Although magnificently performed under Nikisch, the suite had only moderate success with the audience.

The other numbers were Brahms' E minor Symphony and Volkmann's overture to "Richard III." This overture suggests little of the character of the mighty and wily Richard. There were many Americans and English in the audience and in their ranks was joy when the orchestra struck up "The Campbells Are Coming."

Arthur Nikisch's quick insight into the subtle meanings of an orchestral score is extraordinary. He had never seen or heard the Jacques Dalcroze Violin Concerto before the rehearsal on Saturday, yet on Sunday and Monday he gave a wonderful reading of it, and followed the soloist's intention with remarkable sympathy and understanding. Marteau said he had never before played the work to such a perfect accompaniment.

Comparisons, if odious, are often interesting. Shortly before leaving America I heard the Boston Symphony Orchestra. In Paris, January 3, I heard the Lamoureux Orchestra, and here on January 11 I heard the Philharmonic. Thus I had the good fortune to hear in quick succession these three world renowned orchestras, and it was but natural to make some comparisons. It seemed to me that the Boston band was not as good as it used to be. The strings, especially, seemed weaker than formerly. There was a lack of sonority and brilliancy. The woodwind was magnificent, especially the first oboe. I know of but one other man in the world who equals him—Guidé, of the Ysaye Orchestra in Brussels. The playing of the Bostonians, under Gericke, was very finished. There were great precision of attack, exquisite phrasing, as of one man, and other tokens of excellent discipline. There was, however, a lack of spontaneity and fire. The Boston Orchestra can easily rank as one of the five or six significant

orchestras in the world, but those hyper-enthusiasts who proclaim it to be the greatest go too far. The Lamoureux organization also is an orchestra of the first rank. It is well balanced. I was especially pleased with the subdued quality of the brass. The German orchestras are nearly always too heavy in the brass. The woodwind produced a sweeter quality of tone than the local Philharmonic. The French strings were more sensuous and of a finer quality, but not so brilliant as the German. The rhythm of the Parisians was pronounced. The orchestra that satisfied me most, all in all, was the Berlin Philharmonic. This is due, no doubt, in a large measure to Nikisch, who is a far greater conductor than his Boston and Paris colleagues. Nikisch magnetizes the orchestra to a man; he controls them with a will of iron. He is in no sense a mere time beater. He pays little attention to petty details, but he throws on to his canvas a picture bold and strong in outline, of many and brilliant lines, characteristic, full of poetry and passion. Nikisch is by far the most poetic of living conductors. He has in his veins also the fire of his native Hungary. That is why the Berlin orchestra, under his baton, satisfied me more than the others. The culmination of orchestral playing, for me, is the Tchaikowsky "Pathetic" and the Beethoven C minor Symphony, played by the Berlin Philharmonic under Nikisch.

Two new sonatas for violin and piano were heard at Bechstein Hall Tuesday evening. The composers and performers were Carl Klingler, violinist, and Richard Roessler, pianist. Klingler gained some recognition a few years ago by winning the Mendelssohn prize at the Hochschule. He was also second concertmeister of the Philharmonic Orchestra for a time, where he was frequently heard in solos at the "Pops." He is a good violinist. I never heard of Roessler, but after hearing his sonata, in four movements, played by himself, I would be willing to wager that he, too, is a Hochschule disciple. His sonata is very pretty music. Clad in chaste counterpoint, he treads the narrow and virtuous path that leads to the Olympus of the Hochschule. During his sonata the shades of Beethoven, Schumann and Mendelssohn flitted across the hall. I did not hear Klingler's work. He is a composer of the same breed, and four movements of this kind of music, even though not rapid movements, will carry a fellow farther than 400 movements of the legs. I am very fond of the classics, but I prefer them straight, not diluted. The Hochschule was well represented. Professor Wirth sat with folded arms and scowled approval.

Of three artists who played at the Singakademie on the 24th, only one, Hans Lange, the violinist, deserves mention. Lange made a very successful début here with orchestra last winter. He studied at Prague under the celebrated Sevcik. He is an excellent violinist. He has a big technic, of the light, easy, fluent kind, common to the violinists of the Kubelik-Kocian class. It is the technic of the Prague school, and in Paganini's "Witches' Dance" and St. Lubin's "Lucia" fantaisie he displayed it to good advantage. Lange has also a beautiful tone and he plays with musical intelligence and warmth.

Lula Mysz-Gmeiner gave her third evening of song on the 26th. As usual with this artist the house was sold out, and there was enthusiastic applause. The lady is a lieder singer of the first rank.

The new Hartmann Quartet gave its second concert Wednesday in the small hall of the Philharmonie before an audience fully twice as large as that present at the first concert. There are no free tickets to these concerts.

Even the wives of the members pay. The program contained the Beethoven Quartet in F major, op. 18; several songs by Richard Strauss, sung by Sidney Biden (an American, with a very agreeable voice and delivery), and Grieg's C minor Quartet. The new organization played admirably. There was a marked improvement over their first concert in the ensemble and general finesse.

Some four years ago Bessie Silberfeld, a little American girl in short dresses and long curls, made her Berlin début, and was at once proclaimed a talent of an unusual order, one that justified high expectations. After several years of study with Leschetizky in Vienna she made her rentrée in Berlin on the 27th. I heard her in the Bach Prelude and Fugue in B flat minor and Beethoven's E flat Sonata, op. 8ta, and in Schumann's Sonata in A flat for piano and 'cello. Miss Silberfeld's playing now is not wholly convincing. While her talent was always manifest, there were mannerisms and distortions of rhythms, very unpleasant to see and to hear. Her technic is clear and reliable, but she evidently has not yet "found herself" nor measured her own artistic stature.

An English pianist, E. Howard Jones, played at Beethoven Hall. He is a well schooled pianist of average ability, but with no marked characteristics.

José Vianna da Motta, the well known Portuguese pianist, played four big works, the Beethoven C major Concerto, D'Albert's E major Concerto, Schubert's C major Fantaisie (arranged for piano and orchestra by Liszt) and Liszt's Fantaisie on motives from Beethoven's "Ruins of Athens." I heard the two concertos. Da Motta is a pianist of commendable artistic stature. He is an expert technician and a refined musician. He is a pianist of the Bülow type. He dissects the work in hand beautifully; he gives you a good look into its anatomy. He always plays with good taste. He even has some poetry, but of fire and passion not a trace.

Alexandrini Zanolli, the Russian violinist, played the Wieniawski Concerto and some smaller pieces. She has a fluent technic, a facile bow arm, and she plays with feeling. She lacks individuality and inclines to faulty intonation.

Friday evening Ludwig Wüllner sang at the Philharmonie lieder by Gernsheim, Schubert and Hugo Wolff. Here we have the extraordinary spectacle of a man who has neither voice nor method holding spellbound an audience of 2,500 people. Wüllner is primarily an actor and he acts, nay lives, the contents of the songs he interprets. No mere singer ever entered body and soul into his work as Wüllner does. He can put a world of pathos into a single word, a single syllable. Herein lies the secret of his great success and popularity all over Germany. Wüllner excels in the melancholy. In songs like Heine's "Atlas," "Her Picture" or "The City" he is wonderful. He essays, too, lighter, merrier veins, like Heine's "Fisher Maiden," but it is always with a touch of melancholy.

The Jacques Dalcroze Violin Concerto, which Marteau played here Monday, was played in Mannheim recently by Concertmeister Schuster. The work contains many interesting features for musicians, but it will never become popular with the public. To me it is unsatisfactory violinistically. The composer employs idioms foreign to the nature of the solo instrument. The key of C minor is impractical. Not that I am speaking of the increased difficulties so much, though the same passages and chords in

C minor and E flat major would be rendered easier by far if simply played a half tone lower. The reason for this is obvious. The keys of B minor and D major are natural violin keys. But the difficulties do not trouble a great artist like Marteau. The main trouble with the key of C minor in a work for violin is its weakness in tonal effects. Rapid passages in the key of three flats sound blunt, dead, and the performer produces just half the effect with double the exertion. There is none of that ring and resonance that you get in one of the purely violinistic keys.

Paganini used to play his first concerto, "The Witches' Dance," and other pieces in the key of E flat, but that was a very different matter. The great violinist cunningly tuned his fiddle half a tone higher and executed the pieces as if in D major, with all the advantage of open strings and natural harmonics. He thus accomplished a double purpose—the higher pitch gave his violin more brilliancy and his superiority in point of tonal effects over his colleagues in the orchestra was more evident, because they, with their normally tuned instruments, were hampered by the key of E flat. Old Nicolo was a clever man.

In chamber music or smaller solo pieces it does not matter what key is employed, but as soon as great difficulties in execution are introduced the composer would do well to bear in mind the fact that the violin has limitations, and he will greatly facilitate matters and improve effects by using idioms native to the instrument.

I remember frequently getting inquiries concerning keys when I was writing as a specialist on the violin. This problem is very simple. Just remember the names of the four strings, E, A, D, G. This gives us, in major and minor, eight admirable keys. Then B minor and F sharp minor are also good keys. Nearly all great works for violin are in one of these ten keys. C major and F major are also good. Hence we have, all told, twelve good keys—surely choice enough for anyone.

Richard Koennecke sang at Beethoven Hall last night songs by Schubert, Schnabel, Schumann, Brahms and Buck. He has a good baritone voice by nature, but his training has not properly developed it. It is not placed forward, but remains back in his throat. Hence it sounds hollow, especially in piano. His high notes are excellent. Arthur Schnabel accompanied him with taste and discretion. Schnabel's songs, however, were disappointing.

The work of renovating the Berlin Royal Opera House is progressing so rapidly that it will be ready to be reopened by February 14. The closing of the old house has meant a heavy loss for the Opera, for Kroll's Theatre, where the performances now take place, is engaged for other things nearly half the time; moreover it has less than half the seating capacity of the Royal Opera House.

Ysaye played Bach's Double Concerto, with Hans Neumann, at a recent Philharmonic concert in Dresden.

Arthur Hartmann left town the 27th for a tour of Finland. Mrs. Hartmann accompanies him—not on the piano but on the tour.

The Leipsic Bach Society gave Johann Sebastian's "Passion Music According to St. John." It had not been performed there for many years. There is a good deal of satisfaction in Leipsic over the fact that the Bach Society is giving Bach this season, and not Spohr and other composers.

William A. Becker, the American pianist, will play in Leipsic February 9 and in Dresden February 12.

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In Frankfort Edmund von Hausegger conducted Von Weber's seldom heard overture to "Abu Hassan."

Fritz Kreisler has been stopping in Berlin a few days. He has just left for Vienna, where he will play shortly.

A rarely heard String Quartet by Verdi was recently played in Frankfort by the Hugo Heermann Quartet.

Peter Hartmann has dedicated his new oratorio, "The Last Supper," to Emperor William. The Emperor has accepted the dedication.

Edmund Lichtenstein, the young American violinist, is studying here with Petschnikoff. Young Lichtenstein is better known as Jerome Helmont. Under this name he made a tour in the United States some five years ago with Ovide Musin. He then studied with Musin and Thomson.

The second symphony of Jean Sibelius, the Flemish composer, received its first performance in Germany at Hamburg recently under Max Fiedler's baton. It was very successful. Sibelius is a great friend of Willy Burmester, for whom he promised to write a violin concerto.

In Oldenburg, Hungary, the Music Society celebrated this year its seventy-fifth jubilee. Among the distinguished members of this society is Carl Goldmark.

The concerts of the famous Caecilia Academy, in Rome, begin this week. Colonne, of Paris, will conduct the first two concerts. Then the pianist Diémer and Rosenthal and the violinist Hubermann will play.

D'Andrade, the tenor, is visiting friends in Berlin. He is frequently seen at concerts in Director Landecker's box in Beethoven Hall.

Miss Minnie Coons, a new American pianist, will give a concert in Berlin February 17, assisted by the Leipzig Philharmonic Orchestra, under Xaver Scharwenka's direction.

At the Philharmonic "Pop" last Wednesday Georg Schumann played Robert Schumann's Piano Concerto. Georg Schumann is the conductor of the venerable Singakademie Singing Society and a composer of note. He also conducted on Wednesday his "Serenade" for orchestra, a pleasing work.

Hugo Wolf's comic opera, "Der Corregidor," is to be staged this month in Vienna, Stuttgart and Hamburg.

Concertmeister Schleicher, of Bremen, a former Hochschule pupil, recently appeared at a concert in Hanau in the dual capacity of violinist and baritone singer.

In Monte Carlo two new operas are soon to be given, "Hélène," an opera in one act by Saint-Saëns, and "Pyrame et Thisbe," opera in two acts by Tremisot, a Parisian. Both composers will conduct their works in person.

Humperdinck has just finished a new opera called "Heirat wieder Willen."

Isadora Duncan, the antique dancer, gave three performances at the Thalia Theater last week to crowded

houses. She danced to the music of a chorus of Greek boys. She picked these boys up in Athens last fall. It was a novel effect. She is soon to give three Chopin evenings, when she will dance not merely waltzes and mazurkas but preludes, nocturnes, études, ballads, &c. She is under the management of the Concert Direction Jules Sachs.

The full list of concerts and operas for the week was as follows:

#### SUNDAY, JANUARY 24.

Beethoven Hall—Rosa Olitzka, vocal.  
Philharmonic—Morning, Nikisch Philharmonic matinee; evening, Philharmonic "Pop."  
Singakademie—Hans Lange, violin, and assistants.  
Royal Opera—"Samson and Delila."  
Theater des Westens—"Freischütz."

#### MONDAY, JANUARY 25.

Bechstein Hall—Margarete Altmann-Kunst, vocal.  
Beethoven Hall—Annette Thième, vocal, and Betsy Weyers, piano.  
Philharmonic—Nikisch Philharmonic.  
Singakademie—Irma Hun, piano.

#### Theater des Westens—"La Belle Hélène."

#### TUESDAY, JANUARY 26.

Bechstein Hall—Karl Klinger, violin, and Richard Rössler, piano.  
Beethoven Hall—Lula Myssz-Gmeiner, vocal.  
Philharmonic—Philharmonic "Pop."  
Singakademie—Alice Charrier, vocal.  
Small Philharmonic Hall—N. v. d. Brandt, vocal.

#### Theater des Westens—"La Belle Hélène."

#### WEDNESDAY, JANUARY 27.

Bechstein Hall—Bessie Silberfeld, piano.  
Beethoven Hall—E. Howard Jones, piano.  
Philharmonic—Philharmonic "Pop." (Georg Schumann conductor).  
Small Philharmonic Hall—Hartmann-Hekking Quartet.

#### Theater des Westens—"La Belle Hélène."

#### THURSDAY, JANUARY 28.

Bechstein Hall—Arthur Schnabel, piano.  
Beethoven Hall—José Vianna da Motta, piano, with Philharmonic Orchestra.  
Small Philharmonic Hall—Alexandrine Zanolli and Theodor Prusse, piano.

#### Singakademie—Joachim Quartet.

#### Royal Opera—"Carmen."

Theater des Westens—"La Belle Hélène."

#### FRIDAY, JANUARY 29.

Bechstein Hall—Gregor Beklemischef, piano.  
Beethoven Hall—Severin Eisenberger, piano.

Philharmonic—Ludwig Wüllner, vocal.  
Singakademie—Fanny Opfer, vocal.

Royal Opera—"Aida."

Theater des Westens—"Gypsy Baron."

#### SATURDAY, JANUARY 30.

Bechstein Hall—Theresa Reichel, vocal.  
Beethoven Hall—Theodore Koennecke, vocal.  
Singakademie—Fanny Opfer, vocal.

Theater des Westens—"La Belle Hélène."

A new theatre is to be built in Berlin. Director Max Bruck, of Frankfort, bought the lot at the corner of the Friedrichstrasse and Weidendammer Bridge yesterday for 2,600,000 marks, and he intends to begin work on the building soon.

ARTHUR M. ABELL.

#### The Mendelssohn Trio Club.

THE third concert by the Mendelssohn Trio Club Monday afternoon of last week proved one of the best ever given by the young artists. A program by Mozart, Grieg and Rubinstein—contrasts surely—was interpreted. The young men were especially happy in the performances of the Mozart Trio, op. 15, No. 3, and they gave a good account of themselves in the Rubinstein Trio, in G minor. As a middle number Mr. Sross, the pianist, and Mr. Saslavsky, violinist of the club, played the Grieg Sonata in F major. Glenn Hall, the tenor, sang Beethoven's "Adelaide," Schubert's "Serenade," a song by Tosti, and a new song by Mr. Sross, "Forever and a Day," with his usual finish and intelligence. The new song by Mr. Sross promises to add to the composer's reputation. The large audience that heard it at the Hotel Majestic applauded rapturously. As encores Mr. Hall sang Miss Lang's "Irish Love Song" and another pretty ballad.

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## CINCINNATI.

CINCINNATI, February 13, 1904.

A N event of musical record was the chamber music concert given by Theodor Bohlmann, pianist, of the Cincinnati Conservatory of Music faculty on Saturday evening, February 6, in the Conservatory Concert Hall. Mr. Bohlmann was assisted by Tirindelli, violinist, and the best solo talent from the woodwind and strings of the Symphony Orchestra. For many years it has been the ambition of Mr. Bohlmann, on the occasion of his annual summer trips to Europe, to select the latest and best ensemble novelties, and give them a first hearing in this country. His selections this time were in accordance with that custom, only perhaps never before had he succeeded in securing novelties of such musical value and compelling interest. They were the Quintet for oboe, clarinet, French horn, bassoon and piano, by Fritz Volbach; the Sextet for piano, two violins, viola, violoncello and double bass, op. 33, E minor, of Felix Weingartner, and the Chamber Symphony (Sinfonia da Camera) for piano, two violins, viola, violoncello, double bass, flute, oboe, clarinet, bassoon and French horn, op. 8, B flat major, by Ermanno Wolf-Ferrari. Mr. Bohlmann proved himself in the interpretation of these novelties a superb ensemble player. Every shade of meaning in the intention of the composer he brought to light with a master's hand. His periods were played with aplomb, and the deep interpretative grasp of the matured musician was in evidence in every nuance and phrase. Especially did he assert his dominant authority in the Weingartner Sextet, the intensely modern texture of which appeared to suit his temperament exactly. And with all this authority Mr. Bohlmann's highest quality was his musicianship, which gave him the true sense of values, and never allowed the piano too much prominence. The whole thing is summed up in the possession of an intelligence which few pianists are endowed with in the same degree as Mr. Bohlmann.

As to the characteristics of the compositions themselves, the Volbach Quintet is more of the classic order. The Weingartner Sextet, on the other hand, seems to be an application of the principles of the music drama to the smaller forms of chamber music. The Chamber Symphony is interesting, chiefly because it is a strange combination of the modern German style with the richness of coloring and melody of the present Italian school.

The performance of all three was of the finest finish and the highest individual character. It showed the results of very frequent and careful rehearsals. Mr. Tirindelli, who was the predecessor of the composer as director of the Vienna Conservatory, conducted the symphony.

Mr. Bohlmann, by giving this concert, set the pace for the musical events of the present season. The beautiful hall was packed to its capacity by the musical élite of the city. It was an audience that had the intelligence to appreciate, and did appreciate by demonstrations of the warmest enthusiasm.

The American début of Wilhelm Kraupner, pianist, in the Cincinnati Conservatory Concert Hall, was an event of musical significance. Mr. Kraupner presented an exceedingly difficult program—one that worked technically as well as interpretatively to a climax—and proved himself an artist of exceptional calibre and in the truest sense of the word. The test that he gave was a comprehensive one—beginning with the Grande Gigue, D minor, of Haessler, continuing with the Beethoven Sonata, op. 31, No. 2, D minor, and following with a Chopin group, the Schumann "Faschingsschwank" and three Liszt numbers—the "Legend of St. Francis of Assisi," E major; "Consolation," D flat major, and the tremendously difficult Fantasia and Fugue on the name of Bach—B flat major. Mr. Kraup-

ner's Beethoven was especially worthy of appreciation—his conception being lofty without any sentimentality and the reading throughout of noble simplicity.

Two features at the Sixth Symphony concert yesterday afternoon in Music Hall lifted themselves above the others in compelling interest—the superb singing of Madame Schumann-Heink and the inspiration of Van der Stucken's new "Festzug," given for the first time before a Cincinnati audience. The "Festzug" portrays the impressions of a triumphant procession, closing with a climax on the old chant of "Ecce quam bonum," in which the organ and chorus combine to enhance the effect. In yesterday's presentation the chorus was, of course, dispensed with, but the setting was quite imposing with the organ accompaniment. In this composition Mr. Van der Stucken shows an originality of intense modern treatment with a lucidity of intention and consistency of form that would give him rank among the best modernists of the present day. The orchestral dress shows a thorough knowledge of its most developed resources.

The burden of interest in the second Orpheus Club concert on Thursday night at the Auditorium was in the novelties presented and in the novelty of the instrumental accompaniments.

Certainly Edwin W. Glover, who has lifted the club into such splendid form and action, realized the advantages of an orchestral accompaniment which with piano and organ in the more ambitious chorus numbers might be some kind of a substitute for a full orchestra. The setting of Dudley Buck's "Bugle Song" for piano, organ, strings and two horns obbligato behind the scenes was exceedingly effective. A romantic coloring was imparted to the Schumann songs, "The Hunter's Morning Song," "Evening Song" and "The Song of the Chase," by an accompaniment of four French horns. In Max Meyer-Olbersleben's "Eventide," which was given with strings, two horns and piano accompaniment, the audience appreciated a novelty of decided musical interest—a dominant purpose running through the beautiful texture of the entire work.

Mrs. William McAlpin's song recital, in which she presented the advanced products of her training to the appreciation of a large audience Tuesday evening, was of unique pattern and interesting contrasts. The first part was a selection of attractive solo numbers from the domain of oratorio, and the latter was given to opera and lyrics. The Toreador Song from "Carmen" had the assistance of a well balanced chorus, and E. Payson H. Burnham sang the solo with a fine bass voice and dramatic expression. Perhaps the most artistic work of the evening was performed by Hamilton B. Taaffe, tenor, who, in a group of songs by Schubert, Fanning and Tosti, proved a musically conceived and a serious purpose. Vera Blair Stanley, who was heard in "Il Guarany," by Gomez, and "Eté," by Chaminade, has a voice of rare musical quality, chic and coloratura capacity. May Perin sang with some dramatic feeling "Dich Theure Halle," and the group of songs by Janet Langlands Thomson were given with character. Mrs. William A. Blackman has a soprano voice of purity. Others who contributed to the song cycle of the evening were Mary Naomi Chapman, who was in the lead by way of interpretation, and William Le Roy Payne. Mrs. McAlpin directed the entire performance by an intelligent accompaniment.

The song recital given Sunday night by Hans Seitz, baritone, of the College of Music faculty, in the Odeon, was one of unusual educational attractiveness. Thus Mr. Seitz sang three arrangements of Goethe's "Erlking," one by Beethoven, one by Loewe and the usual one by Schubert. The characteristics of each individual conception

were convincingly marked in his readings, and at the same time the similarities of treatment noted. The same process he observed in three arrangements of the "Two Grenadiers"—one by Reisinger, the usual one of Schumann and the dramatic treatment by Wagner. Previous to these groups Mr. Seitz sang a selection by Martin, Brahms and Scharwenka, in which the emotional intensity of his voice was finely tested. The last group embraced an air from "Le Cid"; "Remember—Forget," by Van der Stucken, and a ballad by Loewe. Mr. Seitz was assisted by Dr. N. J. Elsenheimer, pianist, who played with classic comprehensiveness the Sonata, E minor, op. 80, of Beethoven, besides the Chopin Nocturne, C sharp minor, and the Liszt transcription of "Isolde's Death."

At a recital of the Metropolitan College of Music last week Miss Eleanor Hyde, organist; Miss Ethel Kimball, soprano; Miss Grace Torrey, pianist, and F. Arthur Henkel, organ, displayed considerable progress.

J. A. HOMAN.

## MARIE NICHOLS IN NEW YORK.

NEXT Sunday evening at Carnegie Music Hall, Marie Nichols, the violinist, will make her first bow to a New York audience. Miss Nichols has met with very great success abroad—announcements of the same having appeared in this paper. On this occasion Miss Nichols will be with Emma Howe, the coloratura soprano; Gertrude Peppercorn, the eminent English pianist; David Bispham, the famous baritone, and the Wetzler Symphony Orchestra. R. E. Johnston, the manager, announces that it will be a great concert at popular prices, and that he makes the prices popular because he wants to place the hearing of these artists within the reach of all.

Here is the program:

Prelude, The Meistersinger Vorspiel.....	Wagner
Caro Nome, from Rigoletto.....	Verdi
Concerto, E flat major.....	Beethoven
Prologue, from Pagliacci.....	Miss Peppercorn
Killekrankie .....	Leoncavallo
Concerto in D minor.....	Wetzler
Concerto in D minor.....	Mr. Bispham
The Beautiful Blue Danube.....	Vieuxtemps
Air and Variations.....	Strauss
Introduction and Scherzo.....	Froch
Adelaide .....	Miss Nichols
Haidenröstein .....	Beethoven
Sylvia .....	Schubert
Margareth am Thore.....	Jensen
Concerto (two movements).....	Mendelssohn
Andante. Finale.....	Miss Nichols

## Hallett Gilberte, of Boston.

H ALLETT GILBERTE has been in New York city the past two weeks filling a number of engagements. At Mrs. Ella Wheeler Wilcox's last musical reception he sang a group of her poems which he has set to music, being obliged to add a couple of encores. He also sang at the Green Room Club reception a group of Shakespearean songs, and was at once engaged to sing at a private drawing room, on Riverside drive. He has also sung at a number of private musicales, studio receptions and before the Artists' Club, when he gave the song cycle of Herford, "Overheard in a Garden." He had many social attentions shown him. Madame Cappiani gave a dinner for him at the Gosford, and luncheons and suppers at the Waldorf, Sherry's and many other places were given by his New York friends. Fritz Manners was his guest during his stay.

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GRAND HOTEL,  
BOULEVARD DES CAPUCINES, PARIS.  
January 28, 1904.

**M**E. EMMA NEVADA, the world famous prima donna, was the attraction of a big concert given for charity last Saturday evening at the Salle des Agriculteurs. Though Madame Nevada had been ill recently, and was suffering from a cold (quite noticeable in the singer's speaking voice), she kept her engagement to sing rather than disappoint the vast audience, in which were many of the lady's friends and admirers.

At this time of the year colds are very prevalent in Paris, and some artists of the Opéra, the Opéra Comique and the Comédie Française, who had been announced to appear at this concert with Madame Nevada, were conspicuous by their absence.

The selections offered by Madame Nevada were the "Air de la Folie," from "Lucia" (with flute accompaniment by M. Pascal), and the air from "Traviata," "Fors è lui," both sung so exquisitely that encores were insisted on and graciously granted by the fair cantatrice, who was recalled many times before being allowed to make her final bow.

Among the instrumental soloists was Henri Casadesus, who gave much pleasure with a Lulli Menuet and the "Tambourin" of Borghi, played exceedingly well on the viola d'amour, unaccompanied.

Speaking of the viola d'amour reminds one of old time instruments and the music of other days, of which an interesting program was given by Miss Olive Van Wagner, voice, and Mlle. Marguerite Delcourt, clavecin, in the beautiful Louis XV drawing room of Mrs. John Jacob Hoff.

Of these quaint and dainty songs, five were arrangements by Weckerlin; the romance "Bouton de Rose" was composed by the Princesse de Lamballe; "C'est mon Amie," by Queen Marie Antoinette, and "L'Amour est un enfant trompeur" emanated from the pen of Padre Martini.

The selections for the clavecin were from Handel, Danrieu, Scarlatti, Chambonnières, Lulli and Couperin.

The large Sunday afternoon concerts were: Conservatoire de Musique, "Les Saisons," oratorio in four parts, Haydn.

At the Châtelet, Colonne, repetition of Berlioz's "Requiem," in ten parts. During the first performance of this requiem the Sunday before, the conductor, M. Colonne, had to administer rather a sharp rebuke to some of the excited members of the audience. After the rendering of the "Dies

Iraæ," loud demands were heard for an encore, with "Bis bis!" whereupon M. Colonne, turning to the audience, remarked: "On ne bisse pas Le Jugement Dernier!"

At the Lamoureux concert Mme. Henriette Mottl made her appearance, singing the scene from "Günlod" (Peter Cornelius), two Schubert lieder and a Cradle Song by Mozart; the orchestral numbers included Schumann's Third, or Rhenish Symphony, and Beethoven's Seventh, in A. There was also a first audition of a dramatic symphony by Fernand Le Borgne.

A Le Rey program, under direction of Pierre Carolus Duran, was given at the Théâtre Victor Hugo. With Liszt's "Fantaisie Hongroise" Mme. Wager Swayne carried off the honors of the afternoon. The pianist is an American and the wife and pupil of Wager Swayne, the well known piano professor of Paris. In the playing of this fantaisie Mrs. Wager Swayne displayed a touch of poetic charm and beauty, combined with great brilliancy of execution. She was absolutely sure of herself, her easy and graceful manner impressing the audience at once favorably and sympathetically. After the finish of her number Mrs. Wager Swayne was much applauded and recalled many times.

M. Ganaye's new dramatic overture proved to be a very interesting work. His three songs, with orchestral accompaniment, were beautifully sung by M. Berton, who possesses an excellent voice.

Besides the benefit concert on Saturday evening, already mentioned, there was an interesting program presented at the Salle Pleyel by the Société Nationale de Musique.

And at the Salle Erard, on the same evening, Ossip Gabrilowitsch gave the first of his three piano recitals, with a program selected from Bach, Beethoven, Chopin, Schumann ("Carnaval"), Arensky, Gabrilowitsch, Rubinstein, Henselt and Schubert-Tausig.

Opera performances: Monday, "Faust"; Wednesday, "Thais"; Friday, "Guillaume Tell."

Opéra Comique: The usual répertoire of "Les Dragons de Villars," "Carmen," "La Reine Fiamette," "Le Roi d'Ys," &c.

Gaité: At this theatre the opera season closes with tonight's performance of "La Juive." On Saturday night of this week the dramatic season will open with "Cyrano de Bergerac."

"La Montansier," the new play, originally written for Madame Réjane, while at the Vaudeville, is now under rehearsal at the Gaité, with the following cast: Mesdames

Réjane, Brésil, Ellen André, Bouchetal, Renée Maupin and Suzanne de Behr; MM. Coquelin ainé, Cande, Jean Coquelin, Volny, Rozemberg, Gravier, Péricaud, Grammont, Frère, Richard and Monteux.

The tenth concert of the Nouvelle Société Philharmonique took place on Tuesday evening at the Salle des Agriculteurs, with Mlle. Linkenbach and MM. Eugene Ysaye and Jean ten Have. Mlle. Linkenbach is the possessor of a pretty soprano voice and sang her selections with much taste and expression.

M. Ysaye was in splendid form and appeared more serious and determined in his playing than ever before. In the Bach Concerto for two violins M. Ten Have, seconding M. Ysaye, gave evidence of being a fine violinist. This duet, or double violin concerto, was well performed and generously applauded. As encore number Ysaye gave the Bach Chaconne.

M. Du Santoy was an excellent accompanist.

Wednesday's concert (last night) at the Salle Erard introduced Miss Elsie Playfair, violinist, assisted by Mlle. Suzanne Cesbron, of the Opéra Comique, and an orchestra, directed by Edouard Colonne.

Miss Playfair is a young Australian girl, full of blooming youth and vigor, counting, according to German reckoning, less than a thousand weeks, i. e., about eighteen summers. She is of Scotch-English parentage, and has been in Paris some nine years; her violin studies were completed under Lefort, of the Conservatoire. As a violinist Miss Playfair showed great talent and studious application; she has excellent technic and an honest, healthy manner of playing.

Mlle. Cesbron is a graceful, interesting young woman, who has a beautiful voice and knows how to use it.

There was tremendous applause, and the concert was a great success.

While "Playfair" was all right inside the hall, the house was so full and overflowing that outside fair play could not be observed; scores of people, holding tickets, could not be admitted and were turned away, vowing all sorts of unholy things against the management, somebody and everybody.

Mlle. Carlier, an actress, who refused to wear a costume to which she objected, because she considered that there was not enough of it, and against whom her manager brought an action for damages in consequence, has won her case. The court, in giving judgment for the defendant, among other things declared "that an actress by appearing in parts in which plastic exhibitions contribute more or less to the effect produced, runs the risk of allowing her talents to be depreciated in the public mind; that a woman's right to preserve intact her feelings of modesty can never in any case be infringed upon, and that, finally, no contract having for its object any sacrifice of such feelings, can in any wise be upheld by the justice of the country."

Mlle. Dartoy, an American singer, who had brought an action for damages against a Paris cab company for injuries sustained in a collision between a carriage and her automobile, has just been awarded 4,131 francs and 67 centimes.

DELMA-HEIDE.

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# SCHUMANN-HEINK

FAREWELL CONCERT TOUR—FEBRUARY TO JUNE, 1904. Sole Management: HENRY WOLFSOHN



MILAN, JANUARY 26, 1904.

**H**AN event of importance was the performance of "La Traviata" at the Lirico, with Signorina Georgina Caprile in the title role. It was a hazardous thing to attempt, but she got through it bravely. She has a really beautiful voice (lyric soprano), and uses it well, and does all honor to the famed artist, Mme. Hélène Theodorini, who has trained her both vocally and histrionically. The last act she did exceptionally well, and had no less than five curtain calls. The opening night she suffered under the effect of the panic that always accompanies such an event, and besides that she was handicapped by having to sing with one of those tenors of whom it would be well not to say too much. But Madame Theodorini may be very proud of her pupil, who is well on the ladder that she will climb easily.

A word of praise for Mario Roussel, the baritone, and Tullio Serafin, the young maestro, both of whom added to the success of the evening.

At the Sala of the Famiglia Artistica a very interesting concert was given, with Signorina Anna Maria Buroni, pianist; Signorina Ines Maria Ferraris, soprano; Signor Marco Segre, violinist.

Signorina Buroni, a pupil of Prof. Giuseppe Frugatta, and Signor Marco Segre, one of the principal violinists of La Scala Orchestra, gave a very poetic rendering of Grieg's Sonata, and besides made very good effects in their solo pieces. Signorina Ferraris has a very little voice, and sings fairly well. Taken altogether the concert may be considered a successful one.

One of the most pleasant musical evenings of the season was passed at the house of the Rev. Mr. and Mrs. Midwinter. The genial host and his charming wife and daughter are always most hospitable, and all possible care and forethought are given to the welfare of the guests at this pretty English home in an Italian city. The program carried out during the evening was: Piano solo, "Aus dem Carnival" (Grieg), Miss Muriel Midwinter; vocal solos, contralto (a), "Mattinata" (Tosti), (b), "Ave Maria" (Luzzi), Signora Luisa Bertrán; violin solo, Mazurka (E. Mylnarski), Miss May Currie; piano solo, "Printemps" (Grieg), Miss Hilda Watts; solo for baritone, "Toreador," "Carmen" (Bizet), Signor Enrico Ber-

trán; violin solos (a), "Ungarisch" (M. Hauser), (b), Berceuse (A. Tschetschulin), Miss May Currie; piano solo, Romanza (Alfredo Tocci), Selina Auerbach.

All present thoroughly enjoyed the musical repast, which was followed by one which was "materially" refreshing, and the pleasant evening will long be remembered by the fortunate and honored guests who participated in the enjoyment.

The following program was given at the Sala of the Conservatory by the Holland Trio, consisting of Coenraad van Bos, piano; Joseph van Veen, violin; Jacques van Lier, violoncello; Trii in si bemolle maggiore, op. 97; allegro moderato; scherzo, allegro; Andante cantabile, ma però con moto; allegro moderato, presto (L. van Beethoven). Adagio ed allegro for violoncello. (L. Boccherini). Sonata in do maggiore for piano (W. A. Mozart). Sonata in la maggiore for violin (Handel-Joachim). Trio in sol maggiore, op. 112 (Filippo Schärwanka).

Operatic agents in Italy will be sorely wounded, both in spirits and in pocket, according to the latest news from Rome. It seems that an operatic trust has been formed with a capital of 1,000,000 lire. The object of the trust is to take under management all the principal theatres of Italy.

Among the promoters of the new society and as representatives of the different cities are Prince Strozzi for Florence, Prince Giovanelli for Venice, Count Di San Martino for Rome, Comm. Frolio for Palermo, Cav. De Sanna for Naples.

Jane Hading is giving here a series of three representations at the Filodrammatici. Her first was "Sapho," with an immense artistic triumph as a result; the other two are "Chatelaine" and "Camille."

FIDELIO.

**Miss Knapp's Song Recital.**

**M**ISS BESSIE AMELIA KNAPP, a talented pupil of Mme. Evans von Klenner, gave a song recital in the small ballroom of the Waldorf-Astoria Tuesday night, and it must be recorded that the young soprano gave an illustration of those things that have established the fame of her teacher. Miss Knapp did more than reveal a voice perfectly placed, for she disclosed pure diction in the various languages, some ideas of interpretation and the facility that bespeaks thorough training on the part of the teacher and the capacity for study on the part of the student. It is well on occasions to call attention to these things, for too many singers enter upon careers who are totally ignorant of them. Miss Knapp was assisted by Sara Gurovitch, a young 'cellist, and Mrs. C. Elliott Hines at the piano. The recital was given under distinguished patronage, mostly residents of Tuxedo, where Miss Knapp is recognized as a leading church soloist.

At her recital Miss Knapp sang these numbers: "Dein Angesicht," Schumann; "Vergebliebenes Ständchen," Brahms; "Wie Wundersam," Beines; "Niemand hat's geschenk," Loewe; a Pastoral from "Rosalinda," Veracini; "Valzer di Musetta," from "La Bohème," Puccini; "Aria nell' opera s'Erse," Handel, 'cello obligato by Pauline Viardot, played by Miss Gurovitch; "Your Voice" Denza; "Forever Mine," Cantor; "My Love's Like a Red, Red Rose," Bruno Oscar Klein; "Could I," Tosti; "June," Mrs. Beach.

**MISS ZUCKERMANN'S RECITAL.**

**I**n young Augusta Zuckermann Alexander Lambert has added another to the group of talented young pianists who have been fathered by the New York College of Music. When Mr. Lambert places his hall at the disposal of a pupil and allows her to give a recital therein the listener may feel sure that something worth while is to be presented in the pianistic line. And so it proved last Wednesday afternoon, February 10, when Augusta Zuckermann, a young miss still very much in her teens, played an exacting piano program consisting of numbers by Bach-Tausig, Raff, Liszt, MacDowell, Schütz and Moszkowski.

Miss Zuckermann's mechanical equipment has been informed with evident care, and even now she possesses a technic which places the greater piano literature easily within her reach. But she owns a far more valuable artistic asset than mere finger facility; Miss Zuckermann has a warm musical temperament, and that is a circumstance rare enough to be recorded separately in this place. To be sure, she does not yet quite understand the more difficult art of curbing some of her impulses, and thus guarding against exaggerations of tempo, dynamics and accent. However, that is not a fault to be quarreled over, for Miss Zuckermann will cure it unwittingly as she grows more mature and gains in public experience. The moments deserving of most praise occurred in the Raff "Variations," which was played with character and finesse; in the Liszt F minor Study, a pretty exhibition of pedaling and tone color, and in a MacDowell Concert Study, performed with much spirit. The young artist was given an encouraging reception, recalls and encores. Hans Kronold, the 'cellist, added variety to the program by contributing three solos, done in his customary tasteful and effective style. The body of the hall and the galleries were crowded with an enthusiastic audience of students and their friends.

**Mrs. Low's Engagements.**

**M**RS. ROLLIE BORDEN LOW filled three engagements in New York last week—the Woman's Philharmonic, Tuesday evening; a private musicale, Thursday evening, and Friday evening at the concert of the Auxiliary Club of the People's Symphony Concerts at Cooper Union. Her March engagements include social meeting of the West Side Club, March 10; out of town concert with the Davis Concert Company, March 15, and Sunday night concert at the West End Theatre, March 20.

The following lines refer to Mrs. Low's singing at the last Rubinstein concert:

"Mrs. Borden Low, whose stage presence is attractive and whose voice is agreeable, was warmly applauded for her singing of Massenet's 'Je t'Aime.' She also sang 'Tes Baisers,' by Leon Delafosse, and an air from Charpentier's opera 'Louise.' In all she displayed much taste. In the Charpentier number her voice appeared at its best." —The New York Mail and Express, February 5, 1904.

**Madame Schumann-Heink's Daughter Engaged.**

**W**HILE in Cincinnati on Lincoln's Birthday, Madame Schumann-Heink announced the engagement of her daughter, Charlotte, to Dr. George Riel, a physician of Dresden. As Madame Schumann-Heink expects to remain in the United States this summer, it is reported that the wedding may be celebrated in New York in the early autumn. All of the children of the famous contralto are coming here to spend the summer with their mother.

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**LIEBLING**

## BOSTON.

BOSTON, Mass., February 13, 1904.

**H**OMER A. NORRIS' Maeterlinck song in French, which was sung by Wm. Kittredge at his recital on Thursday evening, was highly praised by the critics. One wrote that it was "tender and pathetic"; another that "it did not pale in comparison even with the most famous foreign composers," another pronouncing it "a setting of noble simplicity, touching pathos and musical worth that fittingly illustrates the spirit of Maeterlinck."

Miss Clara Munger has been highly complimented upon the success of her pupil, Miss Viola Davenport, who sang at the third of Mrs. S. B. Field's musicales, which took place at the Somerset on Monday morning last. Miss Davenport possesses, in addition to a beautiful voice, a charming personality. Her youthfulness is the more impressive from the fact that she sings with so much artistic finish. The beautiful quality of her voice was particularly admired in the "Romeo and Juliet" waltz.

Madame Alexander-Marius, officier de l'Académie, who is the delegate from Paris for the Augusta Holmes monument fund in Boston, has arranged for the following committee: B. J. Lang, Miss Margaret R. Lang, Mrs. John L. Gardner, Mrs. Richard J. Hall, M. C. Peabody, Chas. Loefler, George Chadwick, Arthur Foote, Wallace Goodrich, Georges Longy, J. C. Coolidge, James J. Roche, Thos. J. Gargan and Mrs. Gargan, E. H. Clement and Roy R. Gardner. Mr. Baily-Blanchard, the French consul at Boston, is the honorary president.

Mrs. George Greene gave several songs at a recent entertainment given by the ladies of St. John's Episcopal Church. A number of Mrs. Greene's songs are arranged with flute obligato, which is played by her husband, and they gave an entire evening program of solo and ensemble work. These programs have been given in Brookline at several private residences, and are constantly in request.

Mrs. Frederic Martin, assisted by several of her pupils, recently gave a musicale at her home studio. Miss Lillian Fowler was the accompanist.

Miss Anna Miller Wood's pupil, Miss Cornelia M. Little, who has been located in San Francisco for the past two years, where she has been heard in many concerts, has recently sung with great success in Sydney, Australia. Press notices from that city have been received, all praising this young singer and chronicling her successes.

Heinrich Gebhard played before the Women's Club, of New Bedford, on February 5, achieving as usual a great success. Mr. Gebhard has a large number of engagements for the remainder of the season, and will be heard in New York again during March.

The first of the Chickering Production Concerts took place at Potter Hall on Wednesday evening.

Miss Bertha W. Swift gave a "tea" on Wednesday afternoon at her studio in Trinity Court. Her friends who

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were present were pleased to hear her in a number of the songs she will sing at her coming recital.

T. H. Cabot and George Copeland, assisted by Miss Josephine Knight and Gustave Strube, gave a recital at Steinert Hall this afternoon.

Everett E. Truette, of this city, will give organ recitals at the World's Fair in St. Louis, Mo., during the summer.

A concert was given in Union Hall on Wednesday evening by pupils of Frank E. Morse, assisted by Miss Ethel Whittington, Miss Alice Seaver and John C. Manning, accompanists. The program was interesting and was much appreciated by a large audience.

The following students were the solo performers in a recital of the Faletti Pianoforte School in Huntington Chambers Hall Wednesday evening: Constance C. Coolidge, Evelyn Copeland, Virginia Wainwright, Emma Waterman, Inez Kjellstrom, Evelyn Norley, Miriam Perkins, Dorothy Evanoff, Charles E. Davis, Madeleine Keily, Gladys Adella Copeland and Elizabeth Cordelia James. All are genuine products of the Faletti system. They played entirely from memory and with fine musical effect. The ensemble playing by other students of the school was excellent.

## MUSIC OF THE WEEK.

Tuesday—Jordan Hall, 8:15 p. m. First Busoni piano recital.

Thursday—Chickering Hall, 3 p. m. First Lenten chamber concert. Miss Lena Little, contralto; John S. Codman, baritone; Clayton Johns.—Girls' High School, 8 p. m. Municipal concert.

Friday—Jordan Hall, 2:30 p. m. Second Busoni piano recital.

Symphony Hall, 8:30 p. m. First Wagner-Nordica concert.

Huntington Chambers Hall, 8 p. m. Homer Norris, "The Flight of the Eagle." Miss Florence Wood, Ray Finel, Franklin Wood, Gordon Mitchell.—Dorchester High School, 8 p. m. Municipal concert.

Saturday—Symphony Hall, 2:30 p. m., second Wagner-Nordica concert.

Charlestown High School, 8 p. m. Municipal concert.

## The Severn Trio Concert.

**I**N a delightfully unconventional program the Severn Trio made its reappearance at Carnegie Chamber Music Hall Wednesday night of last week. The list of numbers included the Schütt Trio, op. 34, in which waltz themes and fairy ideas abound; the second and third movements from Edmund Severn's "Original Trio"; a Serenade, by Ludwig Liebe, and an effective Bolero by E. Fernandez Arbos. The third movement, scherzo-allegretto, of Mr. Severn's composition is as humorous as the best of comedies, and in its performance the artists missed none of the fine points. As violin solos Mr. Severn played a Gavotte, by Ries, and the Bach Air on the G string, and by special request played as an encore one part of his "Italian Suite."

Mrs. W. J. Oliver, the assisting vocalist, sang sympathetically "Rapelle Toi," by Nevin; "Vision," by Vanuccini, and two encores. Besides the ensemble parts in the trios, Mrs. Edmund Severn played the accompaniments for the singer and the violin soloist with her usual skill.

## Reception for the Mariners.

**T**HE Misses Bailey, of 28 Grant street, Bangor, Me., will give a reception Thursday evening, February 18, for Frederic Mariner, the pianist, and his bride.

## Gertrude Peppercorn's Recital.

**M**ISS GERTRUDE PEPPERCORN, the English pianist, will give a recital in Knabe Hall Friday evening, February 19.

## THE MUSURGIA CONCERT.

**D**ESPITE the horrors of fire, flood and war, the mid-winter concert by the Musurgia was a notably brilliant event. Every seat in the grand hall of the Waldorf-Astoria and the boxes was filled when the club sang the first number, the club song, under the direction of Walter Henry Hall. Mr. Hall never puts coarse or trivial things in his programs, and yet he has the good sense not to include choruses that are too heavy. The concerts are, after all, social evenings, with the musical element sufficiently strong to provide the artistic atmosphere.

For the second number the club rendered Dr. Baker's arrangement of "The Marseillaise." Some mortals in the audience wondered if France's revolutionary anthem was given as a warning to the greedy trusts at home or aimed at the belligerents in the Far East. Anyhow, the stanzas, sung in splendid style, made a stir. The choruses sung were Mosenthal's setting of "Thanatopsis," "Oh, Once I Dreamed," Herrmann; "Hymn Before Action," Davies; "The Long Day Closes," Sullivan; "Hushed in Slumber," Mundy; "Two Starlets," Kremser, and "Myneher Vandunck," Bishop.

Madame Maconda, radiant in a white satin gown, draped with spangled lace, sang brilliantly the waltz song, "Voci di Primavera." Her coloratura sounded like an avairy let loose, and the audience, as some verdant reporters would say, "went wild over her singing." After a triple recall Madame Maconda responded with the effective "Daughters of Cadiz," by Delibes. In the second half of the program Madame Maconda sang the Berceuse from Godard's "Jocelyn"; the "Serenade" by Richard Strauss, and "Memory" by Park, and her legato in these songs was as beautiful as her runs and trills in the waltz song were dazzling.

## A BAUER CLUB.

[BOSTON CORRESPONDENCE.]

**H**AROLD BAUER, who on days when he was not playing has received pupils at the William L. Whitney International Vocal School, Boston, was tendered a reception by his pupils and others recently at the school, on the eve of his departure for the Far West. There were 200 or more of Bauer's admirers present, and his pupils had arranged a piano recital in his honor. After the recital was over William L. Whitney, director of the school, made a few remarks, stating that Bauer's pupils had formed a club to be known as the Bauer Club, and that their rooms were to be at the International Vocal School, and that the members would from time to time play to each other and thus continue as far as they could in the lines laid down by their great master. Mr. Bauer made a few remarks of a happy nature, and then played two or three numbers to the great delight of all present. Bauer has not only aroused the enthusiasm of those who know what good musicianship and piano playing are, but he has endeared himself to all those who have come under his influence, and it is a great delight to all his friends to know that in all probability he will return to this country next season again.

Mr. Bauer left on his tour of the West February 13, carrying three Mason & Hamlin concert grands with him.

## Jackson-Schlieder Recitals.

**D**R. ION JACKSON, tenor, and F. W. Schlieder, Mus. Bac., pianist, are giving recitals at the Winters studios, assisted by Berenice Agnew Runyon. The lady is a dramatic soprano and has a voice of uncommon quality. Dr. Jackson's warm and musical singing has brought him into the forefront of American tenors.

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## MUSIC IN PORTUGAL.

LISBON, January, 1904.

OR a century past the history of the Royal Theatre of San Carlos in Lisbon is one of the most glorious in the lyric art of Europe. On its stage have passed all the celebrities of the world: Malibran, Grisi, Mario, Lablache, Gayarre, Patti, Nilsson, Nevada, Jean and Edward de Reszke and Borghi Mammo, and the applause of the audience of San Carlos increases the fame of the artists of today as it did in times past. For years this opera house has rivaled the Scala of Milan, the Real of Madrid and the Liceo of Barcelona in forming a company of exceptional artistic value.

In the programs this year figure the names of artists already famous, and the repertory is dedicated to the antique music, to resuscitate the splendid capo-lavori Italiani: "Nabucco," "Lombardi," "Vespri Siciliani," "Macbeth," "Ernani," "Trovatore," "Semiramide" and "Norma," and that they should be interpreted well have been engaged artists celebrated for their bel canto Italiano of the canto legato, and their perfect vocal abilities, such as the sopranos Bianchini Capelli and Russ; the tenors De Lucia and Bonci, and the baritones Giraldoni and Pacini. The director is Maestro Vicenzino Lombardi, professor of the celebrated Conservatorio of Pesaro (founded by Rossini) and experienced leader of all these operas which give honor and fame to Italy.

The real opening of the season was with Verdi's "Macbeth," with the soprano Bianchini Capelli and the baritone Pacini.

Signora Bianchini Capelli is a handsome woman with a beautiful voice. Her interpretations are always interesting and dramatic.

Signora Giannina Russ appeared in "L'Africana." She possesses the most beautiful dramatic soprano voice in Italy.

As Nelusko and Carlo V appeared the young baritone Giraldoni, son of the famous French baritone, who created the roles of Simon Boccanegra and that of Renato in "Un Ballo in Maschera." This artist has inherited all the talent of his father.

The Spanish tenor Julian Biel renewed his former successes as Eleazar in "L'Ebrea," Manrico in "Trovatore" and Vasco di Gama in "L'Africana." He has a true robust tenor voice, ponderous and brilliant high notes, and a resistance of steel; he sings with exquisite sentiment, and gives to his phrases warmth and artistic energy.

The American mezzo soprano, Eleanore de Cisneros, made her début as Azucena in "Il Trovatore." She was born in New York, and is known to that public, because her first operatic appearances were made at the Metropolitan Opera House. Tall, full of dramatic fire, she realizes perfectly the interesting role of the Gypsy. In her splendid rendering of the famous Racconto her robust voice, with its deep round tones and vibrant high notes, lends itself with exquisite coloring in the phrases of love, hate and vengeance. The organ is of extraordinary compass, because in the cadenza of the first duet she sings a strong and beautifully toned high *do*, while in the Racconto her lower register is used with great effect. She will sing the roles of Fenena in "Nabucco," Adalgisa in "Norma" and Arsace in "Semiramide."

In the performances of "Carmen" I preferred most Sig-

norina Bice Silvestre, who sang Michaela. She has a very pretty soprano, clear and silvery.

The tenor De Lucia is not the same that we heard years ago at the Metropolitan. His voice has no resistance, and now, although still young, he cannot sing the Romanza in "Carmen" without transposing it a full tone.

The basses of the company are Mansueto and Arimondi. The first sang the Cardinal in "L'Ebrea," and possesses a magnificent voice of agreeable quality and excellent artistic finish. Arimondi has superb figure, but lacks the same excellence vocally. His voice is of little compass, small and not very resonant.

Maestro Lombardi is a genius of the baton. He directs with elegance and correctness, without ever descending to vulgar effects. The second director is Maestro Sturani, who, while lacking certain aplomb, is a good musician, and directs with elegance.

DORIAN GRAY.

## Bissell Pupils Concert.

IX of Miss Bissell's pupils gave a concert at the Union Settlement, in West 104th street, Friday evening, February 12. The opening chorus, "Dreams in a Ballroom," was sung with much spirit, and an ovation was given the singers as they finished.

Helen Fuller Clarke sang Burleigh's effective composition "Jean" very delightfully, and later on was heard in Neidlinger's "O That We Two Were Maying." Miss Clarke has a beautiful voice, which she uses artistically, and her singing was much enjoyed.

Marion Murless came next and gave Luckstone's "De-light" waltz, which brought her a rousing encore. Miss Murless has a truly lyric voice and handles it with much skill.

Lucy Glenn followed with the old favorite "Still wie die Nacht," by Bohm. This suited the singer's sympathetic voice and she, too, was obliged to sing an encore, Hawley's "She Wears a Rose in Her Hair." Miss Glenn is one of the younger singers of this city, but is a singer of great promise, her voice winning friends wherever she sings.

Ada Cooke is another young contralto who has come to New York to study professionally. Miss Cooke has a full, rich voice, and her singing of Clayton Johns' "Where Blooms the Rose" gave evidence of much musical talent.

Miss Maude Ellis sang the "Cazonetta," by Meyer Helmund, a graceful, effective composition. Miss Ellis rendered it in splendid style. The little refrain which is repeated several times brought forth great applause. The audience rewarded her with an encore.

The program closed with Denza's "A May Morning," arranged for female voices.

## Madame Pappenheim's Reception Musicals.

MADAME PAPPENHEIM'S musicales are always artistic, never failing to bring together a large assemblage of our best musical and social circles. That of Friday last was no exception. The large drawing rooms at "The Evelyn" were filled. The program was a musical treat; no better has been heard in New York this season.

Those who took part were Miss Tilli Wall, pianist; Miss Frieda Stender, the well known operatic soprano; Mme. Jeanne Franko, violinist; Mrs. Angeline Uller, contralto; Clifford Wiley, baritone; Franz Wagner, cellist, and Misses Magdalen Worden, E. Reinhart, Margaret Jenkins, accompanists.

## PHILADELPHIA.

PHILADELPHIA, February 16, 1904.

**A**T the two Philadelphia orchestral performances on Friday and Saturday of this week the chief feature of the program will be Moszkowski's beautiful symphonic poem, "Jeanne d'Arc," which will be given in its entirety. The other numbers on the program are a Concerto in D minor for two violins and orchestra by Bach, in which the solo parts will be taken by Max Schulz and Alfred Lorenz, members of the orchestra, and a Serenade in D major, by Brahms, which will be given in six movements. A request program, made up of the three numbers which shall receive the largest votes, will be played at the concerts next week, when the soloist will be Augusta Cottlow, the eminent young pianist, who will play Tschaikowsky's Concerto in B flat major, op. 23.

The third and last of the People's Concerts inaugurated by the Civic Club, with the assistance of the Philadelphia Orchestra, was given on Monday evening at 8 o'clock at Tuxedo Hall, Eleventh street below Fitzwater. The program, as usual, was made up of popular numbers.

Edwin Evans, the popular baritone, will give a song recital at Griffith Hall on Thursday evening of this week, assisted by John K. Witzemann, violinist. He will sing a number of songs for the first time in public.

The Transatlantic Society of America will on Saturday evening of this week reproduce, under their auspices, the music of the service used at the coronation of King Edward VII. It will be sung at the Academy of Music, with the assistance of the Philadelphia Orchestra, a solo quartet, consisting of Miss Abbie Keeley, Miss Maud Sprout, H. B. Hurney and Henry Hotz; a special male choir, representing the Abbey choir, a choir of boys representing the pupils of the Westminster School, and a mixed chorus of several hundred picked voices from the choral and leading choirs of the city, all under the direction of W. W. Gilchrist.

A concert will be given at the Drexel Institute this Thursday evening by the Kaltenborn String Quartet, of New York city.

On Monday evening next Signor Giovanni Giovannucci will give a Verdi evening at the Metropolitan Grand Opera School.

## Concert in Troy.

UNDER the auspices of the Newswriters' Association an interesting concert was given in Troy last week. Those who participated were David Bispham, Maud Powell and Estelle Liebling. Some of the guests were Governor Odell and family and ex-Governor Black and family.

## Victor Harris' Compositions Sung.

THE Mendelssohn Glee Club, Arthur Mees conductor, sang two compositions by Victor Harris at their last rehearsal and concert, on Monday and Tuesday of this week. "An English Sailor Song," words by W. E. Henry, and "To Diane," words by Miss Helen Hay.

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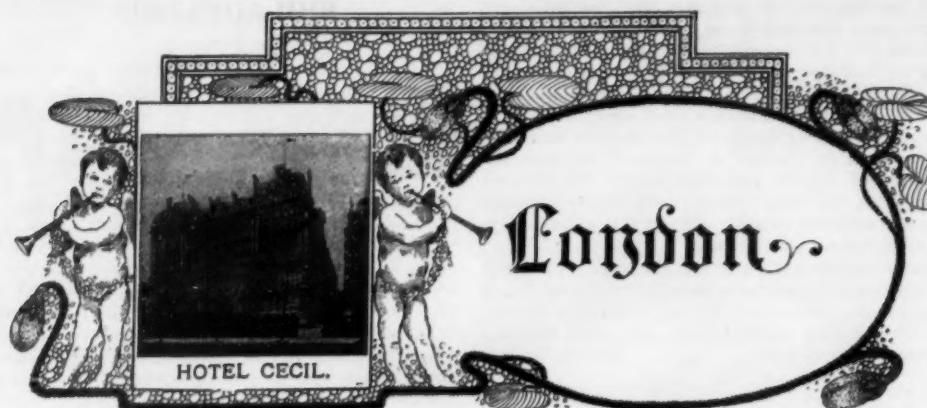
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HOTEL CECIL, LONDON.  
January 30, 1904.

**E**VERY visitor to London considers himself badly treated indeed by the elements if he does not find the city in what he believes to be its perennial condition, enshrouded by a thick pall of fog. If, on arriving at Charing Cross Station, he cannot see an inch in front of his nose; if his cabman loses his way half a dozen times on the short drive from the station to the hotel; if he finds no small difficulty in breathing, then he knows that he has seen London at its best, and he will die a happy man. If, upon the other hand, the sun is shining and he can enjoy the landscape without difficulty for a quarter of a mile on either hand; if, in fact, the atmospheric conditions do not differ very materially from those of his native Germany, he feels that he has been done out of his rights, and that another of the cherished delusions of his childhood has been shattered. Prof. Wilhelm Berger, who came over to London last week to produce a couple of his works at the Popular Concerts, can have had no cause for complaint, for London was wrapped in a thick yellow blanket, through which it was quite impossible to see an inch. Still, though he must have been delighted to see what is certainly one of the sights of the metropolis, his pleasure must have been somewhat diminished when he reached the platform of St. James' Hall and observed that the auditorium was filled with fog rather than with human beings. The Sonata in F for violin and piano, which he produced at this concert, is not, perhaps, very likely to take a place among the world's classics, but it is a pleasant enough work. Professor Berger can write very dainty melodies, and he certainly knows how to treat them; but one looks in vain for any breadth or any very deep feeling. The sonata is distinctly a work of the lighter class, and some of its movements are suitable rather for a suite than for a sonata. But it is, on the whole, far from unattractive, and it was very well played by the composer and Professor Kruse.

The String Quintet in E minor, which was produced on Monday evening, shows Professor Berger in a somewhat more ambitious mood, though it may be doubted whether he is not really more successful when he is content to write in his lighter vein. Of course, we know very little here of his serious music, and it is difficult to judge of his powers from two works, of which one, the sonata, is comparatively

early. But it would seem from the first and last movements of the quintet that he has very little that is really serious to say, and that he is most in his element when he is content to let his fancy run free. The first movement and the finale are a little dull. The andante is decidedly pretty without striking any very deep emotional note, but the scherzo is delightfully fresh and buoyant. One would like to hear the scherzo again, but one is scarcely tempted to express the same desire with regard to the rest of the work. Professor Berger reflects the style of his composition in his piano playing, which is very crisp and dainty, but never big. Music that suits him he plays beautifully, and Beethoven's Sonata in E minor was given with perfect charm and finish. But he scarcely has sufficient variety at his command to be considered a soloist of the front rank.

Even the greatest artists seem to have some difficulty in collecting audiences nowadays, and though the cheaper parts of St. James' Hall were well enough filled on Friday evening, when Ysaye gave an orchestral concert, there were more empty places in the stalls than he is accustomed to face. The program consisted of three concertos, those by Beethoven, Saint-Saëns, in B minor, and Mozart, in E flat. The first two have, of course, often been played here before by Ysaye, but it is, nevertheless, always easy to find something fresh in his readings of them. On Friday he was absolutely at his best and I do not remember having ever heard him produce a more luscious tone or play with a more perfect mastery over his instrument. Mozart's Concerto is less often played, though it is not easy to understand why violinists should so neglect one of the greatest composers that ever wrote for their instrument. The concertos of Beethoven, Mendelssohn, Max Bruch, Vieuxtemps and Paganini are done to death by every budding genius who proposes to oust Kubelik or to knock spots off Joachim, but, to examine their programs, one would think that Mozart had never written a note of music for the violin which was worth hearing. Of course, his concertos are difficult and call for exceptional artistic and executive gifts. But they are so beautiful that they are surely well worth the trouble of learning and they would form a very welcome change from the old familiar round of concertos which we are doomed to hear year in and year out. Ysaye played the E flat Concerto magnificently on Friday, and it is to be hoped that other violinists will follow the fashion that he has set.

Prodigies come and prodigies go, but very few of them stay. Miss Paula Szalit, however, who gave the second of two recitals at Bechstein Hall on Thursday afternoon, is a young lady of whom we are almost certain to hear more, for no such promising pianist has appeared here for a long time. As a rule pianists of her age—she is not yet out of her 'teens—or, for the matter of that, even pianists of considerable experience, possess a certain amount of facility, but that is the beginning and the end of their attainments. Miss Szalit, however, is obviously an exceedingly musical young lady with ideas of her own, and very good ideas they are. She has a brilliant and finished technic, but she does not force it upon one's attention by displaying it in season and out of season, and she has a perfect command over the keyboard. Her touch is both firm and sympathetic, the quality of tone she produces is wonderfully beautiful, and her phrasing nearly always seems inevitably true. The average young pianist can seldom give anything approaching satisfactory readings of Chopin; but on Thursday Miss Szalit played the E flat Nocturne and the B minor Scherzo with a warmth of feeling which one might have expected from a pianist of twice her experience. She still has to gain a little power, and her tone showed a slight tendency to degeneration in the last movement of Beethoven's "Pastoral" Sonata; but, upon the whole, her reading was admirably conceived, and the phrasing, indeed, could scarcely have been better. Four little pieces from her own pen did not prove very remarkable, though there are signs of imagi-

No other concerts of any importance have taken place this week, but one or two of the announcements that have been issued concerning future events are worth recording. Professor Kruse's prospectus of his second musical festival is just out and contains a good deal that is interesting. The first concert is to take place on April 9, and the program will consist of Elgar's "Dream of Gerontius" and Beethoven's Ninth Symphony, in both of which the fine Sheffield chorus of 300 voices will take part. The last concert of the subscription series, which will take place on April 20, will also be partly choral, the program including Beethoven's "Missa Solemnis" and Parry's "Blest Pair of Sirens." The symphonies down for performance are Brahms' in D, Schubert's in C, Tschaikowsky's in B minor and Haydn's "Oxford" and Mozart's "Jupiter" symphonies. Among the less familiar of the works performed will be Liszt's "Tasso," Weingartner's Orchesterlied, Bach's Suite in B minor for flute and string orchestra and A minor Violin Concerto, Hugo Wolf's Italian Capriccio and Stanford's Suite for violin and orchestra. An extra Wagner concert will bring the series to a close, and Weingartner will, of course, conduct throughout.

Henry Wood and the Queen's Hall Orchestra start on Monday on a fortnight's tour, during which they will play at eleven of the principal towns in England and Scotland.

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## BUFFALO.

BUFFALO, February 12, 1904.

HE last Orpheus concert was not up to the usual standard. Many members of the chorus were absent, ill with colds, many who did sing were hoarse, the night was bitter cold and the large audience at Convention Hall sat with their outside wraps on. Such an atmosphere was not calculated to awaken enthusiasm in the singers or listeners. The chorus, "Kaiser Karl," was much too difficult a number for so small a body of singers. It was a matter of surprise that it was sung even passably well. With a big chorus and more practice it would be worth while to give it again. "Das Schwendengrab," "Die Muttersprache" and "Blau Aenglein," Dr. Frankenstein's singing in the incidental solos, were received with more enthusiasm. Mme. Kunkel Zimmermann, of New York, sang the aria "Il Vit," from "Francesca da Rimini"; "Myrto," two songs of Haynes. Her encores were "A Roundelay" and "The Summertime." Her voice is a brilliant soprano, but there is no warmth of tone or expression. Mr. Schoreht played the piano accompaniments in his usual graceful manner, and evinced skill and taste in his direction of an orchestra which was wholly inadequate for such an occasion.

Mrs. Nellie M. Gould's Ionian Club gave its fifth recital on Monday night, with a program of songs and national airs.

On Saturday evening a large audience at Convention Hall listened with every evidence of pleasure to the noble voice of Herbert Witherspoon, of New York. His first number was "O Thou Sublime and Evening Star," "Tannhäuser," followed by several German ballads. Mr. Witherspoon sings with infinite expression and an ease of manner which inspired confidence and admiration in the hearts of his listeners. He cannot come too often to Buffalo to please his many admirers, for he spent his childhood here, and all are proud of his artistic career.

A concert was given on Tuesday night, February 9, at the home of Mrs. A. J. McManus, Edward street. Miss Gertrude Lamb, soprano; Miss Antoinette Donnelly, pianist; Joseph Steinmann, tenor, and Miss Amy Graham, accompanist, took part.

Harry Fellows and William J. Gomph gave a fine concert on Monday evening at the Delaware Avenue Baptist Church. The chorus is an exceedingly good one, which sung "The Heavens Are Telling," Haydn; Gounod's "Gallia," the latter an exquisite composition, the pianissimo work being effectively sung, and Handel's "Hallelujah Chorus." The soloists were Mr. Fellows, Mrs. George Tracy, Mrs. Laura Dietrich Minehan, Miss Julia Agnes O'Connor, reader, and Mrs. Burton Fletcher. Mr. Fellows sang three solos beautifully. He has a fine voice and excellent style. Mrs. Tracy is a very graceful woman with a strong soprano voice, suited to dramatic work, but too powerful for a

small auditorium, and it lacks sweetness. Miss O'Connor, a dainty, fragile girl, has a sweet but not strong voice, corresponding with her appearance. Nervousness interfered with proper breath control, or she has not acquired it. She could copy with advantage Mr. Fellows' phenomenal breath control and proper tone production. Mrs. Minehan's rich contralto voice was heard to fine advantage in several pleasing songs. Her personality is gracious and graceful. Miss Grace Horton accompanied admirably. Her touch is fine and her style brilliant. Mrs. Burton Fletcher recited several pieces. Her best selection was "The Song of the Camp," made more impressive by Mr. Fellows singing "Annie Laurie" as she recited, and the softly sustained voice accompaniment of unseen singers. Mr. Gomph played well a selection from "Tannhäuser," but the organ is not a particularly good instrument. The cold weather may have effected it, for the vox humana sounded like a graphophone, and a very brassy one at that; otherwise the performance was good. When the vox humana subsided Louis W. Gay, the local manager of several fine concerts, announced the coming of David Bispham and Madame Schumann-Heink. Both are immense favorites in Buffalo, and judging by the way the subscriptions are coming in and the character of the people subscribing, there will be gala nights February 26, Bispham night, and March 1 for Madame Schumann-Heink, the German nightingale.

Otto Duppernann announces a muscale to be given by his pupils at Christ Church School, on Fox street and Broadway, on the evening of February 16. Quite an ambitious program is offered. The violinists will be Frank Hoffmann, J. W. Barnhart, H. T. Brant, George Hoffmann, Louis Pabst, Miss Anna Bonnet and Carl Wienand. The pianists are Misses Emma Becker, Mary Kahnschke, Alice Eckhardt, Kate Sauter, John Habermann and Fr. Mauer.

The Castle Square Company began a fortnight's engagement at the Teck Theatre on Monday night.

VIRGINIA KEENE.

## Sally Frothingham Akers' Recital.

AT her recital in Mendelssohn Hall Tuesday afternoon, February 9, Miss Sally Frothingham Akers gave the remarkable program previously published in these columns. Miss Akers is a well schooled singer, for only an artist of serious bent could learn to sing without the score songs in four languages by classic, romantic and modern composers. Miss Akers' list embraced Bach, Handel, Schubert, Schumann, Brahms, Richard Strauss, Felix Weingartner, Randegger, Gounod and others. Miss Akers was compelled to repeat the Sembrich Valse, by Isidore Luckstone, the accompanist of the afternoon. There was a large and cordial audience. The concert was managed by Mr. Huhn.

## Baltimore Postponements.

OWING to the recent fire in Baltimore, the Oratorio Society of that city was compelled to postpone indefinitely the concert set for February 11. All other recitals and concerts have also been temporarily abandoned.

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**The Operatic Anthology.**—Published by G. Schirmer, New York. Edited by Max Spicker. Vol. 3, for Tenor.

This important book, consisting of celebrated arias selected from operas of the old and modern composers, has an established status, and has become a fixed part of the library of every aspiring singer or conscientious amateur. In this number are songs by Meyerbeer, Verdi, Massenet, Donizetti, Weber, Mehul and, of course, Wagner, Gounod and others—some of the best known arias of the best known operas.

There are also from the Schirmer Library volumes 788 and 791, the first being the "Etudes d'Execution Transcendente," by Liszt, and volume 790, "Studies by Rubinstein," both edited by Gallico, with extraordinary care and attention paid to the fingering. In musical typography they cannot be excelled, and one of the chief aims in connection with these publications is to make them as clearly visible to the eye as possible, in order to give the least cause for tension. If other publishers will pay more typographical attention to their publications the musical student would be vastly assisted in his work.

**The Iberian.**—An Anglo-Greek play, by Osborne R. Lamb, with music by H. Claiborne Dixon. Aimes & Rollinson, New York.

Those desiring to see the full orchestral score will have to await the time of its publication, the publication merely having excerpts from scenes of the play. As the theme of the poem is Fate and Love, these ideals have also been conveyed in the music, it says. The orchestral score is written for two violins, violoncello, viola, bass, clarinet, flute, harp and kettle-drum—nine instruments. Copies of the same may be obtained from the publishers.

## Francis Rogers' February Dates.

**F**RANCIS ROGERS, the baritone, gave recitals in Cambridge, Mass., February 4, and in Groton, Mass., February 5. February 7 he sang in the performance of "The Redemption" at the South Church, New York. Saturday, February 13, he filled two engagements in Chicago—Miss Allport's morning concert and at a private musicale. Sunday, February 14, he sang at the Hamlin concert in Chicago, and he is announced as a violinist for the concert in aid of the Chicago Children's Hospital. His dates for the remainder of this month include: February 18, New York, charity concert, Gerrit Smith studio; 21st, New York, South Church, "The Creation"; 22d, New York, Mendelssohn Hall, with Women's Orchestra; 24th, Newark, N. J., private musicale; 25th, Philadelphia Melody Club, "Dichterliebe"; 26th, New York, charity concert at Sherry's; 28th, New York, South Church, "St. Paul."

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## BROOKLYN.

**C**HE violin playing of Miss Maud Powell is one of the things that never varies. Apparently neither atmospheric changes nor artistic moods influences the same beauty of her art. With Gwilym Miles associated with her on the program Miss Powell made her reappearance before a Brooklyn audience at Association Hall Thursday night of last week. Miss Powell played a Gypsy movement by Coleridge Taylor, a Mazurka by Dvorák, a Sonata by Leclair, an Etude by Fiorillo, a Caprice by Paganini, Wieniawski's Valse Caprice and a movement from Vieuxtemps' "Fantaisie Appassionata." In all of these numbers Miss Powell displayed the skill, finish and magical tone which her admirers have heard on other occasions.

Mr. Miles' true baritone voice has lost none of its rich, vibrant quality. Besides Pilgrim's Song, by Tschaikowsky, the Handel aria, "Honor and Arms," and songs by Slater, Wetzler and Hatton, Mr. Miles sang a group of German lieder: "Verbogenheit," Hugo Wolf; "Erstes Grün," Schumann; "Liebestreu," Brahms; "Zueignung," Richard Strauss. These German art songs showed that Mr. Miles is advancing, and it must be said that he sings them better than some of the German artists that have been heard here.



Thursday evening, February 11, the pupils of the Klingfeld Conservatory of Music gave a recital in the rooms of the school, 461 Putnam avenue.



Hugo Troetschel played numbers by Bach, Lucas Kroeger, Ritter, Wagner, Bird and Woodman at his organ recital in the German Evangelical Church, Monday of last week. Madame Fischer, soprano; Mr. Dietmann, baritone, and Mr. Taylor, violinist, assisted.



Miss Elsie Ray Eddy entertained the Laurier Musical Club last week at her home, 272 Clifton place.



Mrs. Helen Rhodes will repeat her illustrated lecture on "Parsifal," Saturday afternoon and evening, February 20, at Association Hall. Adolf Glose, pianist, and the boy choir from the Metropolitan Opera House will assist the lecturer.



Mrs. Henry Smock Boice will give a musicale at her residence studio, 127 McDonough street Thursday evening, February 18. Mrs. Stuart Close, pianist, will assist.



Richard Strauss, Hermann Hans Wetzler and the Wetzler Symphony Orchestra, with Madame Strauss as soloist, will give a concert under the auspices of the Brooklyn Institute, Monday evening, February 29.

At the reception given by Mr. and Mrs. John D. Rockefeller, Jr., at the Fifth Avenue Baptist Church, to the young men of the Bible Class, Wednesday evening last, Michael Banner, the violin virtuoso, together with the organist of the church, gave a very interesting musical program. Mr. Banner's playing of several of the standard violin works, such as the Chopin-Wilhelmy Nocturne, the Zarzieski Mazurka"; Air, of Bach, and the Mendelssohn Concerto was in keeping with such an artist.

## Jessie Shay Assists Quartet.

WHEN Miss Jessie Shay returned from Germany several years ago she brought back with her a volume of criticisms that would have turned the head of a less sensible girl. Instead of spoiling her the good opinions of the German critics encouraged her to work for laurels in her own country. As soloist she has had brilliant success in many States, and last Thursday night, when she assisted the Kaltenborn Quartet in Mendelssohn Hall, her admirers saw that she was gifted also as an ensemble performer. With Franz Kaltenborn Miss Shay played a new Suite for violin and piano in E major by Schütt, and later the piano part in the beautiful Brahms Piano Quartet in G minor.

The Brahms Quartet was not only musically the finest thing of the evening, but it was performed better than other numbers. Perhaps it was the Hungarian themes that aroused the players. Miss Shay led with the piano part, and her playing throughout was masterly. Her reading in the first and second movements was almost masculine in breadth, and this was matched by delicacy in the Andante and compelling warmth in the "Rondo alla Zingarese." But at no point was there anything "womanish" about it. When a woman has eliminated thought of sex in her art then must the gods shout "Bravo!"

Miss Shay's brilliant playing in the Schütt Suite was not sufficient to disguise the trivial character of the composition. In no way does this work compare with an earlier suite by the same composer which the Breitners first introduced to New York audiences.

## American Musical Club Directory.

THE American Musical Club Directory for 1904, C. F. King Company, publishers, 419 St. James Building, is now in course of preparation. It will be the most important of its kind that has ever been published, and will contain lists and addresses of all musical clubs, societies, organizations, &c., in the United States and Canada. The C. F. King Company, with its large staff of assistants, is at present in correspondence with all musical organizations on this continent, and when the book is completed it will be an invaluable work for artists, teachers, music publishers, piano manufacturers and dealers, as the information therein contained will be authentic and impossible to be found in any other work. The élite edition will be bound in leather with gold leaf stamping.

The profession is cordially invited to call at the office of the American Musical Club Directory, where sample copies of the directory are now on view.

## Verlet in Paris.

MILLE ALICE VERLET, who made such a brilliant débüt in Mozart's "L'Enlèvement du Sérial," at the Opéra, is at present rehearsing the role of the Queen in the "Huguenots," which she will sing in a fortnight. Speaking of Mlle. Verlet we may notice the triumphal success which this charming artist obtained last Sunday at the Festival Hall in a pleasant melody by Paul Vidal, "Printemps nouveau," and in an air from "Le Barbier de Séville." She aroused the public enthusiasm by her beautiful voice and her brilliant vocalises and was recalled five times and loudly applauded.

## THE WEEK IN NEW YORK.

- Wednesday afternoon, February 10—Zuckerman piano recital, New York College of Music.  
 Wednesday evening, February 10—Severn Trio, Carnegie Chamber Music Hall.  
 Wednesday evening, February 10—"Lucia," Metropolitan Opera House.  
 Thursday afternoon and evening, February 11—"Parsifal," Metropolitan Opera House.  
 Thursday evening, February 11—Chamber music concert, Mendelssohn Hall.  
 Thursday evening, February 11—Russian Symphony Orchestra, Cooper Union.  
 Thursday evening, February 11—Banks Glee Club, Carnegie Hall.  
 Thursday evening, February 11—Powell-Miles recital, Association Hall, Brooklyn.  
 Friday afternoon, February 12—New York Philharmonic, Carnegie Hall.  
 Friday evening, February 12—People's Symphony Auxiliary Club, Cooper Union.  
 Friday evening, February 12—"Cavalleria Rusticana" and ballet "Coppelia," Metropolitan Opera House.  
 Saturday afternoon, February 13—Busoni, piano recital, Carnegie Hall.  
 Saturday afternoon, February 13—"La Dame Blanche," Metropolitan Opera House.  
 Saturday evening, February 13—"Tristan and Isolde," Metropolitan Opera House.  
 Saturday evening, February 13—New York Philharmonic, Carnegie Hall.  
 Sunday evening, February 14—American composers' concert, Metropolitan Opera House.  
 Sunday evening, February 14—Liederkranz concert, Liederkranz Hall.  
 Monday afternoon, February 15—Special Weingartner matinee, Carnegie Hall.  
 Monday evening, February 15—"Faust," Metropolitan Opera House.  
 Monday evening, February 15—Julia Rudge, song recital, Baldwin Studios, Carnegie Hall.  
 Tuesday afternoon and evening, February 16—"Parsifal," Metropolitan Opera House.  
 Tuesday evening, February 16—Special concert New York Philharmonic, with Reisenauer, Carnegie Hall.

## The Francis Walker Studios.

IT is doubtful if the "Enoch Arden," with Richard Strauss music, has been better interpreted in this country than it was at the Walker studios, 27 West Sixty-seventh street, on February 9, the monthly meeting of the Studio Salon. With Mrs. Grace Gayler Clark reading the poem and with Rubin Goldmark at the piano, the splendid result can be readily imagined. Mrs. Clark's rich, mellow voice almost sang the text, and was more and more intense to the close. Mr. Goldmark had had the rare privilege of hearing the work done in Germany by the composer and Herr Possart, so knew every good point and was enabled to make, with Mrs. Clark, a noble duet of the work. Later in the evening he played a brilliant improvisation upon themes from the Wagner music dramas, and Mrs. Clark contributed the familiar "Aux Italiens." Mr. Walker sang some songs in his well known dramatic style.

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 "Her voice is of beautiful quality and extensive compass, and it is manifestly dominated by intellectual perception of a high order."—*Standard*.  
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Bayreuth Festivals.

SYRACUSE, N. Y.

To The Musical Courier:

Please let me know through your correspondence column any information in regard to the dates of the Bayreuth festivals and the operas. Very sincerely,

HARRY L. VILLARD.

The Bayreuth festivals are not advertised in THE MUSICAL COURIER by the house which disposes of the tickets here. If this firm would advertise the dates of these festivals in the columns of this paper and all matters pertaining thereto many more tickets could be sold in this country for the Bayreuth productions. This would be beneficial in all directions—to the Bayreuth festivals, to the firm and to everybody interested.

A Libretto Wanted.

NEW YORK, JANUARY 29, 1904.

To The Musical Courier:

Will you tell me in your Questions and Answers where I can buy an English libretto? Thanking you in advance,

Respectfully yours, JOSEPH HORADAS,  
Wissner Hall.

The publication of your letter in THE MUSICAL COURIER should suffice to put you into communication with persons interested in this subject.

Belgian Violinists.

ELMIRA, N. Y., JANUARY 28, 1904.

To The Musical Courier:

Will you please inform me who are the leading violin teachers of Brussels and Liege, Belgium? And greatly oblige,

Very truly yours, L. J. BOSTELMANN.

César Thomson, Eugen Ysaye and Ovide Musin.

Tschaikowsky's Visit.

NEW YORK, JANUARY 29, 1904.

To The Musical Courier:

Could you tell me in what year Tschaikowsky visited this country, and oblige,

Very truly yours, A. L. MEYROWITZ.

In 1891.

Mozart's "Entfuehrung."

To The Musical Courier:

It seems to me that when you Paris correspondent asserts that before Mozart's immortal production, "under the name of 'Belmont and Costanze,' it had already been set as a four act opera by Bretzner," he is a little "off." If I have gathered up the threads aright Bretzner wrote the libretto for Johann André, whose opera, under the latter title, was put upon the stage about a year before said "Entfuehrung." Mozart used Bretzner's text, touched up and partially rearranged by Johann Stephanie. It is not a matter of overwhelming importance, but facts are stubborn things, and it can do no harm to get at as many

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of them as possible, especially as most works on music are about as full as they can be of inaccuracies, great and small.

Faithfully, JOHN TOWERS.

THE ODEON, ST. LOUIS, Mo.

## Munich Festival.

1119 PRINCE AVENUE, ATHENS, GA., February 4, 1904.

To The Musical Courier:

Permit me to thank you for the information you gave in the columns of your paper regarding the Wagnerian Festival. I am happy to have called forth this valuable communication by my question, and believe that it has been of great interest to many persons. Very respectfully,

C. SOSNOWSKI.

## An Address on Addresses.

To The Musical Courier:

Will you kindly answer in your next edition where Martinus Sieveking, the Dutch pianist, is living and how I could reach him by mail? Thanking you cordially,

J. KLEMENTI.

It is an inviolable rule of this office never to furnish addresses. All mail sent here to any known person in the musical world will be forwarded promptly and to the best of our ability. As a matter of news, the latest information about Sieveking is that he has become a pupil of Leschetizky.

## Patti's Tours.

SPENCER, W. Va., February 5, 1904.

To The Musical Courier:

Have made a great many inquiries concerning Adelina Patti's appearance in 1893-94. To my personal knowledge she sang in Grand Rapids, Mich., January 23, 1894, but at the hall in which she sang no record was kept; possibly from its changing hands so often.

I have a small bet up with a Chicago party, and he claims she was not in America during the winter season of 1893-94. I am anxious to learn from a reliable source that she was in this country in some part of that season in order to prove my point. Would be very grateful to you if you could answer this question. And if possible would like the dates of each of her trips in the United States. If you cannot answer please give me the address of some party who is likely to know.

ARCHIE MUIR.

You win your wager. Patti made a tour in the United States ten years ago. Her previous concert tour was made during the season of 1888-1889. The Chicago man can find all the information in some recent dictionary of musicians. The Chicago reference libraries must have such books.

## Mail at This Office.

AMONG the letters awaiting their owners at this office are the following:

Dr. H. R. Palmer,  
Miss M. Freeling,  
Miss Lydia Franko,  
Victor Herbert,  
Marcella Sembrich.

## The People's Symphony Concerts.

A PROGRAM of unusual interest and high musical significance will be offered at the fourth of the People's Symphony Concerts, which takes place at Cooper Union on Tuesday evening, February 23. Pablo Casals is to play. The orchestra will be considerably enlarged for this occasion by the conductor, F. X. Arens.

## MRS. SUSANNE OLDBERG.

[WASHINGTON CORRESPONDENCE.]

THE name of Mrs. Susanne Oldberg is synonymous with all that is admirable, praiseworthy, conscientious and charming in Washington.

Of rare beauty, style, a sort of queenly bearing united with tender, sympathetic, womanly refinement, her circle of admirers is large and enthusiastic. To these endowments are added gifts for understanding vocal production and of imparting its science given to few vocal teachers at home or abroad. "My pupils teach me," she says with a native modesty, in tones which are music itself. "I have given much of life and some of my voice to making valuable discoveries, and I love it all, my pupils most of all."

Mrs. Oldberg's devices for reaching the needs and weaknesses of individual voices are original, interesting and always successful. To bring the voice to the teeth and lips, to make it vibrate, to give it carrying power and color while leaving to it its individual quality are her main efforts, or, as she calls them, pleasures. Even Marchesi does not love teaching voice better than does Madame Oldberg. She is adored by her pupils.

The Oldberg pupils' recital at the Washington Club was a rare success. The characteristics of the pupils' work were freedom from affectation, from strain or forcing, easy and generous breathing, frontal tones, clear diction and evident imagination.

Harry Campbell, a basso, although little more than a lad, is a musician of great energy and ambition. He sang an aria from Barnby's "Rebekah," and a fascinating "Bandolero" which brought down the house and which no one had ever heard. Miss Daly, a contralto, of St. John's Church, where, by the way, Mrs. Roosevelt attends service, sang Chaminade's "Sur le Plage" and "Fair Ellen." Dramatic and beautiful, with deep, penetrating tones, she will be heard from. William Claybaugh, in a ringing baritone voice, sang Liza Lehmann's "Mirage" and "Ich grolle nicht," and for encore "My Love Nell" with a veritable Irish accent, showing capacity for dramatic thought. Miss Margaret Vietch, a flowerlike girl with pure soprano voice and most captivating manner, sang an aria from Handel's "Semele," with finished legato, and Nevin's "One Spring Morning" in gay and sprightly style. She sings in St. Paul's Church, Alexandria. Miss Moran, a commencing pupil, has done wonders already, and sang with capital interpretation and self unconsciousness that is one of her virtues "Im Herbst" and "Roses Red." There was much applause and recalls were gracefully responded to. Mrs. Oldberg was the accompanist. Miss Stella Lipmann made a great stir in the audience by some spirited solos played with a fire and conception that were completely dominating.

Among the former pupils of Mrs. Oldberg are Mrs. Edw. Lind Morse; H. P. Hoover, who developed into a fine tenor from a four note voice with a success that would have done honor to a Sbriglio; Miss Eleanor Terry, daughter of the admiral now stationed at Honolulu; her brother, Mason Terry, now with the "Ben Hur" Company; Walter Paschal, a lyric tenor, with the "Silver Slipper" Company; Mrs. Walter Ebbs, a lyric soprano, and society lady; Miss Julia Edwards, from Kansas City; Mrs. M. B. Vurms, teaching in Richmond. Miss Vietch is also teaching here. Mrs. Katherine Green, of New York, took an apartment and brought her daughter with her here on purpose to place her under the vocal tuition of Mrs. Oldberg.

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## WASHINGTON.

WASHINGTON, D. C., February 15, 1904.

**C**WO beautiful programs form the week's music of the Washington Symphony. Yesterday afternoon, in addition to the Thibaud numbers, Max Bruch's Concerto in G minor, a Bach aria and a Chopin-Wilhelmj nocturne, were Schubert's "Unfinished" Symphony, Humperdinck's "Koningskinder" prelude and a Gypsy Suite by Edw. German. Thibaud was applauded to the echo. He was in excellent spirits; the difficult concerto seemed without difficulty, and of even unusual beauty under his treatment of it, and the unison between him and the orchestra seemed to be complete. The musicians, many of whom were trained abroad, one of whom had played with Thibaud in Brussels, said they never had heard such tones from a violin, and that his conception was poetic refinement itself. M. Thibaud praised warmly the Symphony Orchestra.

Mr. Rakemann, concertmaster of the Symphony, carried the violin part of the concerto in the rehearsals, in addition to preparing his two movements of the Mendelssohn Concerto for the popular concert for tomorrow evening. Mr. Rakemann is a clever artist, thorough and ardent, trained abroad, a pupil of Ysaye, and who has done much for the advancement of orchestra music in Washington. As solos he played Popper's "Elfentanz" and a nocturne by Greutfeldt. Brahms' Hungarian Dances, Moszkowski's "Serenade," overture to Offenbach's "Orphee aux Enfers" and the Rubinstein ballet music from "Feramors," repeated by request, were other numbers on the program. M. Belinski will be the next "attraction" with the Symphony. His exquisite 'cello solo work is his best advance agent.

Another musician who has done much for the music impetus in Washington is Percy Foster. His work here has been largely in the training of male choruses. He is now leader of a band of 150 young men, whose weekly rehearsals cannot fail of great benefit to Washington music.

Morgantown (W. Va.) asks to have it recorded that she is the one city outside of the large city centres who is to have a Strauss festival. By the tremendous personal insistence of Dean Wrightson, of the music university of the place, this feast has been secured to a town of some 12,000 inhabitants.

In Washington the news is greeted with pleasure that three first class bands are to be furnished to the city by the Government for the summer season. The Marine Band, a band of the Fifteenth Cavalry and an Engineers' band will furnish harmony in the choicest sections of the national capital. Washington's many parks fit it in that regard to continue the tradition. Verdi, Wagner, both Strauss, Paderewski and Belse were on the program of this week's Marine Band concert at the barracks. The band played at the Columbia benefit performance at the New Willard a few evenings ago.

Miss M. Josephine Conrad gives the next of her Wagnerian lectures this week before the Normal School under the direction of Miss Alys Bentley, the superintendent. "Richard Strauss," "Modern Ballads," "Wagner in Opera," "How to Listen to the Violin," and a lecture by Oscar Sonneck, librarian of the Congressional Library, upon the "First American Composer," have furnished instruction in

this department this season. Miss Bentley is not only a musical worker, she is a heroine. Miss Conrad gives "un-cut" Bayreuth editions in her Wagner work.

Mrs. E. B. Carroll, a piano teacher, of Portland, Ore., has just put into her music library forty volumes of writing on music, in French, life and letters of Liszt, all the Wagnerian operas, with commentaries and analysis, &c. An advanced spirit like this in a teacher who has already spent a fortune at home and abroad in fitting herself for her work is worth the record, as influence and example.

The neat studio card of Mrs. Sallie Bradley McDuffie is already circulating through Washington, and is accented by her unusually attractive personality and artistic conversation. The Cairo apartment, where she is established is one of the most elegant and aristocratic homes of Washington. Her suite is on the second floor, where space, high ceilings and well arranged furniture make lesson taking a delight. A house warming, at which Mrs. McDuffie will sing, to be the first studio "affair," has been arranged by welcoming friends. Mrs. McDuffie is a popular professional singer from the sunny South, trained at home and abroad. She invites all interested in music to call and chat upon musical matters from time to time.

Miss Unschuld was the solo piano artist at the Friday Morning Music Club here yesterday. She added to the great impression already made in Washington. Among the members of this club who are interested in violin art are the Misses Emily Coyle, Heinrichs, Hequembourg, Raynal, Sewall and Minnie Schott.

George Lawrence manages the coming of the celebrated little choir soprano boy Erskine Porter, to sing here on the 19th in the Church of Our Father. De Pachmann and Pugno are both promised Washington for next season.

We must have a decent concert hall in Washington before next season. It is most undignified in this day and advanced generation of music to trail around in theatres, hotels, barns and churches, for want of a home.

Mrs. C. Nicholls, daughter of Mrs. Jacobs, of California, and living on California avenue here, is a beautiful singer.

The Misses Tiffany, of 2306 Fourteenth street, are gifted pianists, and play duets well together. Both are pretty and attractive.

S. Ernest Philpitt and T. Arthur Smith are not the least to be regarded among the collaborators in music advancement in Washington.

The Holy Trinity Church, of Georgetown, is the first to adopt in toto the recent Papal regulations as to church music. Geo. H. Wells is organist and choirmaster there.

Among esteemed and successful organists and choir-masters here are H. H. Freeman, of St. John's; Clark Middleton, of St. Albans; G. O. Wilkins, of the Epiphany. Kenneth Ogden, of St. John's Church, Georgetown, is a remarkably fine tenor. He was recently heard in the music of Shelley's "Pilgrims" at Epiphany Church. Miss Gould, of St. Paul's English Lutheran Church, sang solos beautifully at the recent service of greeting to the new minister.

It is rumored here that the popular Boston contralto, Mrs. Pauline H. Clark, is to be brought to Washington to accept a choir position. Mrs. Clark would add much to the musical and social forces of Washington.

THE MUSICAL COURIER may be had, or can be ordered, all along the line of Pennsylvania avenue, Fourteenth street, at all the leading hotels and pharmacies where magazines are held, and at all the first class news stands in the city.

FANNIE EDGAR THOMAS.

## LEO ALTMAN IN NEW YORK.

**L**EO ALTMAN, the Hungarian violinist, recently arrived in New York, will give a recital in Mendelssohn Hall the end of March. Abroad Mr. Altman is recognized as a performer of brilliant attainments. On the Continent he has left a lasting impression. In Budapest Mr. Altman studied at the conservatory with Cobb, and later with Hubay, the famous virtuoso and composer. Naturally, his own countrymen and country rejoiced that another gifted artist had been found. From Hungary Mr. Altman went to Vienna to study with Grun, and under his instruction graduated with the highest honors. During Mr. Altman's first days in Berlin he played before Joachim, and that renowned artist pronounced his "technic colossal" and his playing "absolute perfection." While in Paris Mr. Altman played at the concerts given in the Salle Erard, and he was heard frequently in the homes of wealthy and distinguished people. He was a favorite of Munkacsy, the Hungarian painter, and played many times at the brilliant musicales given in the Munkacsy residence. Madame Viardot-Garcia and Madame Moore were among the prominent women in whose salons Mr. Altman played.

Mr. Altman's concert tours through France, Austria and Hungary were notable achievements, for everywhere the audiences received him with favor. In the New World Mr. Altman made his first tour in Canada. Here in New York he has played at concerts given by the Liederkranz and Arion.

The program for his Mendelssohn Hall recital will soon be announced.

## Klein-Bispham Lecture Recital.

**H**ERMAN KLEIN, the eminent music critic, author and teacher, and David Bispham, the well known baritone, will give what is announced as a lecture recital in "The Singing and Speaking Voices" at the New Lyceum Theatre, Monday afternoon, March 14. The idea of this entertainment is particularly novel and instructive, and will appeal strongly to all classes of musicians and students in music. That part which is lecture will be delivered by Mr. Klein, and that part which is recital will be rendered by Mr. Bispham in illustration of the principles outlined and explained by his colleague.

## Hugo Wittgenstein's Death.

**H**UGO WITTGENSTEIN, second flute player in the Metropolitan Opera House orchestra, died suddenly Wednesday afternoon of last week. Wittgenstein played in the orchestra the night before at the performance of "Carmen" in Philadelphia.

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## SAN FRANCISCO.

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SAN FRANCISCO, February 8, 1904.

**C**HE first event of the week was the song recital of Tuesday night, given by Mrs. Carroll-Nicholson and Mrs. Davis-Northrup. The program was more than ordinarily good, as the two vocalists are among our most valued public singers. Fred Maurer presided at the piano.

The concert of Miss Mary Carrick took place February 4 and the hall was filled with a representative audience. Miss Carrick played a program that was a most severe test of her capability as a pianist, and technically there was nothing lacking. Indeed, her execution in the most trying numbers was something to marvel at, as the young lady is only eighteen years of age. Since her last appearance, just a year ago, she has gained wonderfully in phrasing and interpretation. At that time her enthusiasm led her to a too free use of her wonderful strength, which it was easily seen needed tempering. All that has been eliminated and the young pianist is now on the high road to success and fame. It is not to be doubted that, given the same conditions that now exist—health, determination, talent and physical endurance for six hours a day, which she sets herself to accomplish—she will inevitably become one of those whom the world numbers among its stars.

The Schumann Etudes Symphoniques, op. 13, and "Eugene Onegin" (Tschaikowsky-Pabst) were among the most technically difficult of her numbers, and Miss Carrick performed both in a manner that won her prolonged applause from her audience. The program follows: Overture, D major, Bach-Saint-Saëns; Sonata, E major, Beethoven; Intermezzo, E minor, Rhapsody, B minor, Brahms; "Lady of Shalott," "Cleopatra," Albert Elkus; Etudes Symphoniques, Schumann; Etudes de Concert, Poldini; "Eugene Onegin" (paraphrase de concert), Tschaikowsky-Pabst.

Thursday evening at the United Arts and Crafts Building an "Evening of Music" was given, in which some of the best talent of the city participated. These concerts are being given in a series and are always composed of the best talent that can be procured. The concert of Thursday night was a fair sample of the work and was attended by a large audience. One change was made in the program at the last moment, and Louis von der Mehden played in the place of Paul Friedhofer, as was first planned. It was a very successful concert.

A fine musical program was given at Trinity Church on Sunday night, under the direction of Louis H. Eaton, organist and director, the occasion being the twelfth monthly musical service. The feature of the program was Wagner's Communion Scene from the opera "Parsifal," and a large crowd was in attendance to hear the vocal presentation of a portion of the much discussed work. Mr. Eaton has his choir of picked voices under the most perfect control, and the result was one to win him the congratulations of those who heard a really fine presentation of the lovely music of this scene. Besides the Communion Scene there was a program of mixed numbers, in which solos were taken by Miss Flynn, Miss Fairweather and Mr. Oksen, the latter a promising pupil of Mr. Eaton.

The Mansfeldt-Kopta "Pop" concert, which took place at Lyric Hall yesterday afternoon, was a decided success, particularly from an artistic point of view. The quartet, which is composed of Wenzel Kopta, first violin; John Josephs, second violin; Charles Heinen, viola, and Adolph Lada, cello, was played as one instrument—in perfect accord—and the result was thoroughly enjoyable. Kopta himself played two solos, winning enthusiastic encores, and a recall was gracefully granted. The pièce de résistance was the Sinding Piano Quintet, played here for the

first time, and with Mrs. Oscar Mansfeldt taking the piano part. The number was an exquisite work, and throughout held the closest attention of the audience. It was given in four movements, each movement being a gem in itself. The quartet seemed inspired, and Mrs. Mansfeldt played magnificently the piano part, which held some great technical difficulties, and which she handled in the masterly manner that always marks her execution. Mr. Warburton acted as accompanist to Mr. Kopta's solos. The second concert of this series will be given in the same hall on February 21, when the Schumann Piano Quintet will be given.



The 154th recital of the Sacramento Saturday Club was given at the Congregational Church on January 30, under the direction of Miss Laura Dierssen. The piano solos which attracted the most comment were those of Mrs. Albert Elkus and Mrs. William Skeels, both of whom played more than ordinarily well, even for two women of so acknowledged talent. Mrs. Skeels has long been one of Sacramento's finest lady pianists, and Mrs. Elkus, the club's president, has a technic worthy to be heard before greater audiences than those who are so fortunate as to hear her. The program was entirely from Schumann's works.

MRS. A. WEDMORE-JONES.

## The Bank's Glee Club.

**T**HE New York Banks' Glee Club, under the direction of H. R. Humphries, gave a concert last Thursday evening in Carnegie Hall. The club sang these selections: "Marching," by H. Trotter, arranged by G. B. Nevin, incidental solo by H. Montgomery; "How Came Love?" by M. Frey; "Bugle Song," from Tennyson's "Princess," by F. J. Smith; Four Part Vocal Waltz, by Fred F. Bullard; "Within a Mile of Edinboro' Town," arranged by Homer N. Bartlett; "The Lamp in the West," by Horatio Parker, and "Our Country's Flag," by H. R. Humphries. The club's work was admirable, showing that the singers had been thoroughly trained and had rehearsed frequently under the baton of their capable and painstaking conductor. Mr. Humphries again evidenced high qualities as a conductor.

The club was assisted by Mme. Charlotte Maconda; P. Venezia, solo cornetist; William G. Hammond, pianist, and Giuseppe Dinelli, accompanist.

Of course, the star of the evening was Madame Maconda, who again demonstrated the fact that she is one of the most admired of all our singers. She was at her best, her voice filling every part of the large hall. She sang "Voci di Primavera," waltz song, by Johann Strauss; Berceuse from "Jocelyn," by Gounod, and Serenade, by Strauss. She also sang, with the club, Bartlett's arrangement of "Within a Mile of Edinboro Town." Added to these were several encores she had to grant because of the insistent demands of the audience. Madame Maconda's success was unequivocal; she completely won her audience.

## Mr. Meyn at Lakewood.

**H**EINRICH MEYN, the baritone, who was recently operated on for appendicitis, is convalescing, and has gone to Lakewood, where he will be at "The Laurel in the Pines" for a period.



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## MISS FOSTER'S LONDON SUCCESS.

[By SPECIAL CABLE.]

LONDON, February 10, 1904.

To The Musical Courier, New York:

**M**ISS MURIEL FOSTER's recital at St. James' Hall tonight was a tremendous success. She sails for America February 27.

Miss Foster has been engaged to sing in the production of Elgar's "Dream of Gerontius" at the Cincinnati May Festival.

## WILLIAM BECKER IN LEIPSIC.

OUR Leipsic correspondent, Alvin Kranich, cables as follows:

LEIPSIC, February 13, 1904.

To The Musical Courier, New York:

William Becker's piano recital last night was a great success.

K.

## Reed Miller. Tenor.

**T**HIS tenor is steadily gaining in popularity. He has been engaged for concerts at Tarrytown, Philadelphia, Birmingham, Ala.; Spartanburg, S. C.; Hotel Majestic concerts and for the New Orleans May Festival.

Singing in the Philharmonic concert of December 15, Mr. Miller sang the difficult solo in "Hiawatha's Wedding Feast" (music by Coleridge-Taylor) with taste and expression. This solo in itself is a distinct feature, entirely different from the rest of the work, and Mr. Miller did it ample justice.—Tarrytown Press-Record, December 18.

Reed Miller, the tenor, sang the beautiful aria from Coleridge-Taylor's "Hiawatha's Wedding Feast" with great effect, but he was at his best in the recitative and aria from "The Messiah." His tones were full and clear; his shading perfect and his enunciation distinct. Mr. Miller satisfied his audience. He scored.—Tarrytown News, December 18.

Mr. Miller took the audience by storm. His voice is perfect. His rendering of solos was so well received that at one time an involuntary applause was begun.—Perth Amboy Evening News.

The introduction of Reed Miller, tenor soloist of Calvary M. E. Church, New York, diversified the recital and gave the audience opportunity to hear a tenor of remarkable purity and strength, commanded by the artist with rare precision, without interfering with the smoothness, which was marked.—Perth Amboy Chronicle, December 19.

## Nemes' Popular Chamber Music Concerts.

**T**HE Nemes concert begins February 22, at 8:30 o'clock, at Clavier Hall, 11 West Twenty-second street. A large attendance is assured. Mrs. Cater-Kerr, soprano, will assist. Program is as follows: Sonata in F (Mozart), Mr. and Mrs. Nemes; aria (Asioli, 1759), Mrs. Cater-Kerr; Sonata in C minor (Beethoven), Mr. and Mrs. Nemes; Serenade, "L'Attente" (Svendsen). "Jahrlang moecht ich dich halten" (Sjörgen), Mrs. Cater-Kerr; Melodie (Schumann), Nocturne (Chopin-Sarasate), Polonaise in D (Wieniawski), Mr. Nemes.

## Wirtz Piano School.

**C**ONRAD WIRTZ gives a lecture on "The Harmonic Structure of Music" at the school tonight, February 17, illustrated by the following piano pieces: Gavotte, Bach; Minuetto, Martini; two Preludes, three Etudes, Chopin; songs, "L'Adieu" (Schubert), "A May Morning" (Denza), Miss Lena Stryker; Humoreske (first section), Schumann; Bolero, Chopin.

## Fermata.

Felix Weingartner is to sail for Europe today, February 17.

Signor Patricolo, the pianist, left here for Europe on the steamer Blücher February 11. He is bound for Berlin, where he will remain for some time.

Henry W. Savage will produce a new comic opera, "The Yankee Consul," at the Broadway Theatre, beginning Washington's Birthday matinee. The book of the new opera is by Henry M. Blossom, Jr., whose "Checkers" has pleased thousands, and the music is by Alfred G. Robyn. The new production had long runs at the Tremont Theatre, Boston, and in Chicago.

Miss Alta Jane Charter, for a long time soprano soloist in the Euclid Avenue Church, Cleveland, has recently come to New York for a teacher's course with Louis Arthur Russell, of this city. Miss Charter was fortunate enough to secure the position of soprano soloist in the Summit (N. J.) Presbyterian Church.

M. B. de Bor, the baritone, will give a concert at Carnegie Lyceum Tuesday evening, February 23. He will be assisted by Mrs. Albert Herzog, soprano, and the Kieckhoefer Trio.

Marie Schade will give a piano recital in Mendelssohn Hall, Tuesday afternoon, February 23.

Dr. Carl Venth has contributed an excellent article to the Freie Presse of January 24, with reference to the music of the future and its aims. It is a German article, but it is worth close study. He advocates some excellent ideas.

Mrs. Etta Miller Orchard, for the past four years soprano soloist at the Marble Collegiate Church, has resigned. Mrs. Orchard will leave for the South this week to recuperate before resuming her engagements. The soprano is a pupil of Filotto Greco, of 62 East Thirty-fourth street.

Miss Ethel Crane, soprano, and Karl Grienauer, cellist, will give a recital at the Waldorf-Astoria Tuesday evening, March 8, assisted by Mrs. Grienauer, Victor Harris and the Grienauer Trio.

Mme. Nina David, the coloratura soprano, will make an extended tour next season under Robert Grau's management. Critics who have heard Madame David pronounce her voice phenomenal in range and beautiful in quality.

Amy Robie played last week at a club musicale in Brooklyn at the Hotel St. George, and recently at one of the concerts of the Bowery Mission, where Miss Robie contributed several solos and played first violin in a Haydn Quartet.

Bruno Huhn has just accepted the post of organist and director of the Memorial Presbyterian Church in Elberon, N. J., for the summer months; this is one of the most important churches on the Jersey coast, and the music is of an unusually high order.

The Women's String Orchestra will give a Lenten matinee in Association Hall on Washington's Birthday.

Walter S. Young, the well known vocal teacher, of Carnegie Hall, will give a musicale at his studio on the afternoon of Washington's Birthday.

At Mrs. Eugene V. Magee's musicale, February 4, the house was taxed to its extreme capacity. Franz Wilzcek, the well known violinist, made his first appearance in the Oranges since his Australian tour, and was very enthusiastic.

astically received by his old friends. Julian Walker, the baritone, and Conchi, the Italian pianist, who just arrived in this country, helped to fill a very satisfactory program.

Alfred Reisenauer will give his second piano recital in Mendelssohn Hall the afternoon of February 27.

### ATLANTA.

ATLANTA, Ga., February 12, 1904.

PATTI and her retinue of artists left here yesterday for Washington. La grippe attacked several of the company, Patti herself having a slight cold, and they were obliged to cancel their Richmond engagement. Atlanta gave Patti an ovation here at the Grand on the night of February 8. She paid Atlanta an unusual compliment by singing after her usually last encore, "Home, Sweet Home," "Comin' Thro' the Rye," this because Lucius Perry Hills had used this as one of her songs in his "Memories of Song," written in compliment to Patti.

Claude Cunningham received the second honors of the evening with his magnificent baritone voice.

The violinist, Miss Rosa Zamel; the pianist, Miss Vera Margolies, and the tenor, Wilfrid Virgo, were recalled many times and thoroughly enjoyed. Signor Romualdo Sapiro, the musical director, filled his part as accompanist with satisfaction. On account of Alfredo Barilli, the nephew of Patti, her coming was of particular interest to Atlanta. He and his family dined with her last Sunday.

BERTHA HARWOOD.

### Mrs. Rhodes' Lecture on "Parsifal."

MRS. HELEN RHODES, assisted by Adolf Glose at the piano, gave an illustrated lecture on "Parsifal" on Wednesday afternoon, February 10, and Saturday afternoon, February 13, in Jordan Hall, Boston. From every quarter one hears only the highest praise and commendation for Mrs. Rhodes' work, her audiences and the press being unanimous in their appreciation. Some notices follow:

Mrs. Rhodes talked in a simple and pleasant manner about Bayreuth, the Opera House built by Wagner and the performance of "Parsifal," as supervised by the illustrious widow. She first spoke of the origin of the Grail legend and of Wagner's use of it. Then of the Bavarian town, the Opera House and "Parsifal" as performed; so that the hearer felt as one personally conducted, without the annoyance and the discomforts of actual experience. For those who are interested in "Parsifal," Mrs. Rhodes' lecture, which will be repeated next Saturday afternoon, is an agreeable and instructive entertainment.—Boston Herald, February 11.

In her preamble Mrs. Rhodes told the old, old legend of the Holy Grail, its version by Joseph of Arimathea; also by Wolfram von Eschenbach, on which Wagner based his "Parsifal." She also went considerably into detail regarding its hidden meaning. Thanks to an urbane address and a melodious voice, Mrs. Rhodes was successful in holding her auditors' attention through out this least interesting part of the afternoon.

When she came to speak more especially of Wagner's "Parsifal," Mrs. Rhodes illustrated her remarks with very good stereopticon pictures of Bayreuth, the Festspielhaus, scenes on the stage, the personages and costumes, etc. To make the occasion still more suggestive of the real thing, Adolf Glose, in retirement behind the curtain, played on a piano excellently chosen selections from the opera, Mrs. Rhodes the while declaiming above the music or else waiting in silence.—Boston Transcript, February 11.

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### LIEDERKRANZ CONCERT.

THE latest concert of the Liederkranz Singing Society, February 14, was made up of a program of novelties, two of which had not before been heard at the concerts of the society, and the other six of which received their very first American production last Sunday.

"Die Wasser-Rose," by Adalbert Schuler, built on a pretty poem by Baumbach, is a melodious and well made male chorus. The work is dedicated to Arthur Claassen, conductor of the Liederkranz, and he led the morceau to an encouraging success. Louis V. Saar's "Nacht-Gesang," for tenor, female chorus, flute obligato and orchestra, revealed the hand of a master contrapuntalist and the fluent fancy of a musical poet. Mr. Saar was compelled to mount the platform and bow his thanks after the applause which rewarded the "Nacht-Gesang." Bruch's "Damajanti" gave Mrs. Hissem de Moss an excellent chance to display her full, rich soprano voice and her exceptional ability in artistic enunciation and delivery. She met with a reception that could truthfully be termed a demonstration. Friedrich Hegar's "Maerchen vom Mummelsee" is an exceedingly complicated male chorus, more difficult than effective. In this work Mr. Claassen earned the full honors for his careful dynamics and accurate phrasing. Matthias Claudius recited the text to Wildenbruch's "Hexenlied," set to music by Max Schillings. The work was recently produced at a Berlin Philharmonic concert by Ernst von Possart and Nikisch. It is a virile ballade of unusual power, and Schillings has outdone himself in the music. The score is rich in coloring, passionate, and as dramatic as the poem, which is saying a great deal. Frank van der Stucken's "Gefunden" and "Mai-Lied" (dedicated to Arthur Claassen) show the Cincinnati conductor as a musician of refinement, melodic invention and technical skill. Arthur Claassen led also two orchestral numbers, "Phaeton" by Saint-Saëns, and the ballet music from Massenet's "Cid," and proved himself again to be as good an orchestral conductor as he is a marshal of choral forces. His success left nothing to be desired. The hall was crowded with a tremendous audience, which came to enjoy, and enjoy it did.

### New Jersey Critics Praise Ethel Crane.

SOME recent criticisms on Miss Ethel Crane's singing:

The arias, "With Verdure Clad" and "On Mighty Pens," seldom have been so well sung here as they were on this occasion by Miss Crane. Her soprano, pure, lovely and ingratiating in its quality and very even throughout its extended range, has been so well schooled that it is a delight to listen to her free emission of tone and her apparently effortless singing. She enters so fully into the spirit of oratorio and her vocal style is so well suited to it that she is equally successful in delivering the florid embellishments of such an air as "With Verdure Clad," or the serene and tender phrases in "On Mighty Pens."—Newark Evening News, January 15, 1904.

Miss Crane, whose light, flexible and finely musical soprano makes her a very valuable assistant on such an occasion, sang the arias "With Verdure Clad" and "On Mighty Pens" in a well nigh faultless manner.—Newark Evening News, February 3, 1904.

Miss Ethel Crane, soprano soloist, was in superb voice, and sang with beauty and clearness. She was especially happy in "On Mighty Pens."—The Orange Chronicle.

Miss Ethel Crane delivered the famous and well known solos, "The Marvellous Work," "With Verdure Clad" and "On Mighty Pens," with brilliant distinction.—The Newark Sunday Call.

Albert Gerard-Thiers gave his third lecture-song recital at his Carnegie Hall studios Saturday, February 13. His accompaniments were played by Miss Elise Reimer.

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For Particulars apply to SATURDAY EXTRA DEPARTMENT

RICHARD STRAUSS and his wife sailed for New York last Saturday aboard the steamship Moitke from Hamburg. Strauss is expected to arrive here next Wednesday.

THE Musical Mutual Protective Union Thursday last decided by a large majority to retain its fee of \$100 initiation, and not to reduce it to \$20. Very good! It should be increased to \$300, in order to stop many from becoming orchestral players, seven-eighths of whom cannot hold a bow.

THE music reporter of the New York Times says that Liszt's "Tasso" sounds "hollow." Probably. But it should be remembered that if the Times reporter were rapped over the head with a score of "Tasso" and a hollow sound should result, it would not imply that there is nothing in "Tasso."

THE Weekly Critical Review of Paris has completed its first year, and is a decided artistic success, a fact which the able editorship of Arthur Bles made certain almost from the first. Some of the notable musical contributors to the Weekly Critical Review have been Arthur Symons, Ernest Newman, John F. Runciman and Mr. Bles himself.

BEFORE leaving our profitable—beg pardon, hospitable—shores, the tenor Caruso said: "From what I have seen of New York I believe it is already one of the great musical centres of the world, and it would not surprise me at all if it became the greatest centre." And it will remain so until the expiration of Mr. Caruso's contract with our Opera!

DECORATIONS and distinctions are rampant in musical Germany this year. Heinrich Grünfeld, the cellist, has been weighted down with the title of "Königlicher und Kaiserlicher Professor," and the Academy of Fine Arts has admitted within its exclusive portals Eugen d'Albert and Wilhelm Berger, the latter an American composer until recently resident in Berlin.

THE details now are settled of the sixteenth biennial Cincinnati Music Festival, to be held May 11, 12, 13 and 14, 1904. Theodore Thomas will direct the five concerts. The principal works to be produced are Bach's B minor Mass, Beethoven's "Missa Solemnis" and Ninth Symphony; and "The Dream of Gerontius," by Elgar. The soloists so far engaged are Mmes. Schumann-Heink, Muriel Foster and Agnes Nicholls, and William Green and Watkin Mills.

EMPEROR WILLIAM recently attended a soirée given by his Chancellor, Von Bülow, and at supper sat by the side of Mme. Cosima Wagner. His Majesty (according to the New York Sun) sympathized with her on the "piracy," as he called it, of "Parsifal" at the Metropolitan Opera House in New York. Emperor William is notoriously one of those old fashioned idealists who does not believe in mixing profit and art. There are others of the same kind, even in New York.

EVERYWHERE in this country "Parsifal" is being presented, as an opera, as an oratorio, in concert form, whole, abbreviated, arranged, adapted, transcribed, disarranged, dislocated; played by orchestras, conductors, critics, pianists, automatic musical devices of all kinds; and explained by embryo lecturers of every description, including newspaper reporters, ministers, jurists, doctors, school teachers, managers, leaders and dentists. All those performances are given for art's sake and all those persons work from the same noble impulse. "Parsifal" has swept the country with a tidal wave of disinterested endeavor. It is a beautiful and a moving spectacle, and it must needs touch everyone—particularly the public, or the "peepul," as that body sometimes is called. The lofty and magnanimous "Parsifal" exploitation is prospering apace, and we exclaim enthusiastically with our Latin school reader "esto perpetua"—which means "may it last forever!"



# Felix Weingartner's Debut.

He Leads the Philharmonic and Scores a Success.



ON Friday afternoon, February 12, and Saturday evening, February 13, Felix Weingartner, the director of the Kaim concerts at Munich, led the New York Philharmonic Society in the following characteristic program:

Overture, <i>Benvenuto Cellini</i> .....	Berlioz
Symphonic poem, <i>Elysian Fields</i> .....	Felix Weingartner
Symphonic poem, <i>Tasso</i> .....	Liszt
Symphony, No. 7, A major.....	Beethoven

Carnegie Hall was filled to overflowing with a representative audience, which had been made expectant by the American echoes of Weingartner's prodigious European reputation. His greater career is familiar to all readers of this paper, and it will be remembered that THE MUSICAL COURIER last summer reported in full the glorious work done by Weingartner at the Berlioz festival in Grenoble. A German conductor engaged to direct a national festival in France of the works of Hector Berlioz! That is a compliment practically unique in the annals of music.

The "star" of the sixth pair of Philharmonic concerts shone with an effulgence distinctively pure and luminous. The first taste of Weingartner's quality came in the very opening of the "Cellini" Overture, where he effected a striking attack of violins and woodwind, and left not the slightest doubt what Berlioz meant when he wrote "con impeto." The familiar double bass theme was announced with unction, although later the same attempt on the part of the tubas met with less success. Weingartner's vigilance was eternal in the matter of dynamics and color. He lost no little opportunity for the display of either, but he carefully refrained from leading his players into anything that savored of exaggeration. The coda was one long climax, not sudden and torrential, but slow and gradual, built piece by piece with consummate art, and when it reached its end convincing by sheer stress of logic rather than by force or impetuosity. The effect of spontaneity was not lost, but one felt that Weingartner's impulse was cabined in a will which has conquered the whys and wherefores of music, and which knows on the platform no mood that has not been practiced at rehearsal. Objectivity is Weingartner's creed, and it is writ large with every sweep of his baton. Poetry there was in the "Cellini" number, but in some subtle fashion one knew the poetry to be that of the music only. The listener with critical intent found his attention constantly wandering away from the leader, and was forced to remind himself that he had come to judge not the composer Berlioz but the interpreter Weingartner. That was a potent manifestation of the man's power.

Some persons do not like that style of conducting, and their opinion, being based on individual preference and some good rea-

sions, is deserving of every consideration. The old fight between the cohorts of Subjectivity and Objectivity has not yet been fought to a finish, and the present reviewer, even were his the power, has no desire to stir up the strife anew or to fix its merits with a final decision. On the contrary, he admits his inability to make up his own mind. When he feels a score with the scarlet Nikisch, this poor reviewer is left with torn and tingling senses; and, on the other hand, when he reads the classics with Weingartner, the same helpless commentator is ready to swear by the cool joys of the intellect and to believe wholly in "that bliss which centres only in the mind." The "Cellini" performance has been dwelt upon at some length because in it is to be found the keynote of Weingartner's character as a leader and as a man. In the Beethoven Symphony he confirmed those impressions to the fullest extent. It seemed almost as though he wished to emphasize his contempt for the paragraphers who have sought to girdle the Seventh Symphony with a "program," and to make the work everything but Beethoven's Seventh Symphony. Ludwig of Bonn was not slow to avail himself of descriptive titles when he felt the need, and it is barely possible, as Weingartner evidently thinks, that Beethoven in his op. 52 labored to produce a Symphony and not an "apotheosis of the dance," etc. At any rate Weingartner read the opening movement with analytical exactness, and even the pretty 6-8 episode was noticeably free from any suggestion of rubato. The second movement surprised some listeners because Weingartner played it exactly as it is written. In other words he did not give us the customary funeral march, but observed correctly the tempo, allegretto. There should be no mistake about that point, for Beethoven's own metronome marking was 88 for the quarters.

The finale, too, was taken at a nimble pace, but an allegro con brio necessarily allows some license as to speed. Not a measure of the entire Symphony lacked purpose or cohesion; unity was the basis of the reading and Beethoven came into his own without any reservation. No better Beethoven conducting has been heard here since Hans von Bülow's time.

Weingartner's tone poem, inspired by Böcklin's famous picture, is a happy portrayal of a beautiful theme. Weingartner has invented some lovely melodies and woven them about with orchestral raiment of singularly fine texture. "Elysian Fields" is not merely a tonal replica of the Böcklin picture; the music has vitality of its own and meaning even without the "program."

Liszt's "Tasso" is so admirably explained by himself in the preface that a conductor has but to follow instructions in order to give the Tasso section the necessary melancholy and the Triumph the proper portentousness. Weingartner indicated the



contrasts with care, and brought to his task a degree of sympathy and temperament which a lesser will than his could never have learned to restrain. How it is possible for some crabbed souls still to underrate Liszt's creative importance after the satisfactory hearing last week must forever remain a mystery to some of us.

Weingartner's success with the audience was immediate and strong. The applause came heartily at all times, but with exceptional enthusiasm after the conductor's own tone poem, and after the finale of the Beethoven Symphony.

To describe Weingartner's mannerisms is an easy task; he has none. He uses his left hand but little, stands straight and quietly, gets what effects he desires with small visible expenditure of energy, and is free from even the slightest trace of pose. In figure he is tall, slim and rather angular. He led entirely from memory and indicated all the "cues" with unfailing regularity and accuracy.

There is some talk, unfounded perhaps, of trying to make Weingartner the regular conductor of the Philharmonic Society. It is certain, however, that of all the meteors in the shape of foreign conductors who have flashed and will flash across our musical heavens this season Felix Weingartner is the one most worthy to become a fixed star.

Alfred Hertz and Anton Van Rooy occupied a box at the concert.

**T**HE bohemian Lotos Club, of this city, gave one of its Saturday Nights last week and celebrated the "Parsifal victory" as it was called, and the bankers and members cheered the great financial profits and glorified the success of the scheme. The

**SPEECHES ON "PARSIFAL."** critics of the daily press assisted and speechified the honor and glory of the American people, and the American manager, and

the American "art desire"—with special accent on the art. It is a splendid example to our young literary men, who are thereby stimulated to do all they can to appropriate the property of others under some legal guise, disregarding entirely the ethical question that presents itself, merely for the purpose of making as much money as possible. We would call attention here especially to these daily critics who are "sore" because there is one musical paper in the world that makes money. They are satisfied to take money from the daily papers that were making money, but they seem to find it objectionable that a music paper should make money. However, here they are known as an aggregation representing a money making scheme in which some of them are interested directly, and others indirectly, and thus the whole American project goes forward under glorious auspices in one harmonious whole. Why should we object to Wall Street methods? The daily music critic method is identically the same effort on a very miniature scale, and the Metropolitan Opera House scheme is the same. It all belongs to the same great American money grabbing scheme, without any consideration for the interests of others, or the feelings of others. Then why make any exceptions? Why not be honest, at least in exhibiting fairness and candor about the matter? Why be hypocrites? There is no reason, whatever, why the critics of the daily papers should be hypocrites if they happen to be business men that are making money out of these musical schemes. Why should they not be as direct and as fair and as candid about it as the management of the Opera, which shows its profits publicly in order to illustrate that it is a money making scheme? Schwab is no hypocrite; Carnegie is no hypocrite; Murphy is no hypocrite; the political managers of this country are no hypocrites; the Wall Street managers are no hypocrites, and the Metropolitan Opera House managers are no hypocrites! They all stand out boldly and announce their money making plans and pro-

grams. Why should there be any exceptions? Why should the critics of the daily papers who are making money (pitiful sum though it be) be hypocrites on principle? At the Lotos Club dinner they were compelled to admit their complete sympathy with the scheme; disregarding all questions of amenity, polity and ethics. So let us go ahead and understand one another. Do not let us preach virtue now, but let us keep this thing up, for everybody knows by this time that there is little possibility of fair criticism in the City of New York from the daily press on the basis of merit. Those critics who have no understandings with the individual artists have understandings in other directions with the managers, &c., and it is well known now, and there is nothing more to be said about it until we say it again. "Parsifal" has at least done that much good. It has exploded the bubble of the sanctimonious, holy and honest daily music critic! When he marches down the aisle of a concert hall, or an opera house, everybody knows by this time that it is business and that the performance of the artist will be treated in accordance with the business standard and the business relation to the individual critic.

Apropos, there were a few remarks made at the Lotos Club dinner which for some strange reason the daily papers forgot to publish. For instance, the music reporter of the Sun accused Mr. Conried in so many words of stealing "Parsifal." Perhaps the sally was meant as a joke; but the opera manager evidently thought otherwise, for it drew from him a scowl and a hot retort courteous. Mr. Conried jumped to his feet and shouted that he had sued and convicted a man for making that very accusation. Then, turning directly to the music reporters, Mr. Conried addressed them about as follows: "Gentlemen of the press, perhaps one of the reasons for your very severe strictures on my management of the opera is that I do not choose to take your advice on the subject of how to run it. What is more, I shall not even take your advice in the future, for you know nothing substantial about the conduct of opera." The reporter of the Tribune, who seemed on the point of tears, said of his colleague on the Evening Post: "We all know that Mr. Finck's criticisms are old fashioned, of last year, of the last century—in fact, they don't count at all." Mr. Finck looked displeased. The Sun reporter insisted on saying at least a dozen times that when one "sees it in the Sun it's so," even though THE MUSICAL COURIER has repeatedly shown that at least in the musical column of the Sun "it's only so-so."

Now, what did Mr. Conried mean when he accused the critics of interfering in the management of the Opera? The critics knew what he meant and Mr. Conried knew; but it is also necessary that the public should know. Some of the critics have business relations with some of the singers and the singers' husbands, and in some instances the relations reach so far that the critics practically become not only the press agents, but also the managers of these singers. The critics try to procure for them recital engagements, appearances with orchestra, the right to sing certain roles at the Opera, &c. Naturally enough, this policy of championing certain singers compels the critics to attack others, and it is precisely this spirit of intrigue, injustice and commercialism which Mr. Conried is determined to stamp out in the lobbies of the Metropolitan Opera House. Mr. Conried has admitted (to the editor of this paper) that he fully understands the machinations and workings of certain journalistic procedures. It will be a happy day when Mr. Conried carries out his plan to a finish.

Altogether, the Lotos Club dinner was an extremely edifying affair, as our report will show. Small wonder if—like at another memorable dinner—musical indigestion will result for some of the most reckless of the diners.

**A**S announced elsewhere Hermann Klein and David Bispham will give a lecture recital at the new Lyceum Theatre (March 14) on the subject of "The Singing and Speaking Voices." It is a felicitous idea, and one for which better exponents could not be imagined than

**A TALK ON THE VOICE.** such authorities in their respective fields as Messrs. Klein and Bispham. Mr.

Klein will lecture, and Mr. Bispham will give the vocal and declamatory illustrations.

There are many people in the United States, and in England, too, who cannot speak. They are not dumb, but what they say is not speaking; it is everything but speaking. They have no speaking voices, and no attention has ever been paid to their voices, not even for the purpose of ordinary intercourse. Most of those who pretend to sing cannot sing; any of them are vocalists who have certain vocalizations, or vocal tricks. Some of these singers do not even understand the vowel tone, or how it has been placed, or how it should be placed. No attention had been paid to the beautifying of their voices in childhood or youth, and therefore the effort of the vocal teacher has been fruitless, and often misdirected. Consequently, there are few people who can speak properly, although they speak grammatically, and very few who can sing properly. Tone color is unknown to them, or hardly known. Mr. Klein and Mr. Bispham understand something about these matters; they have made studies of them, and some interesting points will be exhibited at their lecture recital. Everyone who has an interest in the speaking or singing voice or declamatory voice, or in enunciation, or pronunciation, should be there.

**A**LL Germany, and especially Berlin, is dismayed by a report that the "posthorn" is to be abolished. In Berlin the blowing of posthorns is cultivated with a passion unequaled in any part of the Fatherland. The general post office has 900 men who blow posthorns.

**TA-TA-RA-RA!** These men, "postillions," as they are officially called, are trained by a musical member of the post office, and from them is formed a band of thirty who play posthorns when any postman is buried. What they play is not stated. Perhaps it is Beethoven's "Postillion von Karlsbad"; it may be Bach's "Aria di Postiglione" or his fugue in imitation of "La Cornette di Postiglione." Handel wrote something about "The Wise Men of Bethlehem," which something he inscribed "Synfonie allegro Postillions." There is not a horn in it. It is written for strings and oboes. Would you know the whole history of the posthorn? Grove as usual is unsatisfactory, but now Privy Postal Councillor Karl Thieme has compiled a full account of its development since 1516; and a horn virtuoso, Gumbert, has written a "Posthorn School," with a chapter on the "Posthorn of Honor," an instrument with two cylindrical vents which can give all chromatic intervals. These "posthorns of honor" are awarded by the post office to those who can play loudest. There was a posthorn concert in Dresden last November, when, in addition to the works already mentioned of Bach and Handel, there were played Spohr's "Notturno" (op. 34), Mozart's "Sleigh Trio" and a "March" by Kretschmer, all on the glorious posthorn of honor, which instruments, we may add, are of silver. But Berlin now is calmed. It is officially announced that the posthorn will not be abolished.

To us who are more accustomed to the melody of the perambulating fish horn, it is well to know that the posthorn is a straight brass instrument, 2 to 4 feet long, originally intended to signal the starting and stopping of coaches carrying post office matter.

President Schurman, of Cornell, dealt with the most interesting recent fact in connection with the college world in an address to the Ithacans in this city last night. Speaking of the reasons given by Professor MacDowell for leaving Columbia, he said:

**PINE ARTS AND MACDOWELL.** "There is a fundamental fallacy underlying Mr. MacDowell's position; for him 'idealism' means the

study of art, and 'materialism' the study of any other subject or subjects. The student of languages, history, economics, politics, philosophy, mathematics or science is, in this terminology, a materialist; the man who takes 'at least two courses in fine arts' is an idealist! No wonder Mr. MacDowell finds the tendency of modern education is toward 'materialism.'

The real trouble with Mr. MacDowell's distinction is that he substitutes "culture" for "life." He who sees life steadily and sees it whole will not fail to take an interest in the best things in literature, music, the drama and painting. It is doubtful if any good was ever done, as far as the public was concerned, by giving college students a smattering in the fine arts. A knowledge on that subject is something that they must acquire for themselves. Why should a distinction be made between a chapter of Mill, a page of Huxley or a speech by Burke and a picture by Degas or a symphony by Beethoven? They are all art.

**T**HE foregoing is from the Evening Sun, which makes a grave fundamental error, as does also Professor Schurman. The art that is in Mill, or Huxley, or Burke can only be appreciated by those who have become artistic, or who had the artist's instinct. With some of us it is natural, with some of us it is a matter of life culture. There is art in the use of the knife by the surgeon, if the surgeon has the ideal in his art; otherwise, it is only mechanical or scientific; it depends. No man can find any art in Huxley, or in John Stuart Mill, unless within him there is an art instinct or art fever. One can read these materialists' works, if we may so call them (although it is a term which is now in desuetude) without the slightest idealism; while another one reads and studies these men with an artistic glow or fervor that transforms their writings from mere materialistic study into an idealistic subject, even into poetry. The Fine Arts after all is a general term and should not be generic; everything belongs to the Fine Arts if you are an artist. The wings of a fly, the hull of a ship, a cloud, a paintings, a symphony, the hair of a woman, your own hair—everything that you come in contact with, can be made idealistic and can become the subject of a fine artistic sentiment, if it is within you; but it must be within you before it can come out; it must be a subjective condition before it can become an objective question.

Mr. MacDowell on general principles is correct. The tendency in America is altogether materialistic, not in the sense of the Old World's materialism, but in view of all our pursuits there is a tendency with us to look to materialistic results, and that destroys the ideal; and for that reason our people here have no judgment of music, no judgment of painting, and our cities and public buildings show no idea of architecture. The towns are jumbles, the public buildings are disgraces, the streets and avenues are commonplace, the parks are full of the most ungainly casts and travesties of statues. With such a triangular piece of ground as Manhattan Island, flanked by two waterways, with the Bay opening up at its apex, and the islands and the Narrows and the shores that we have, the Greeks would have made of the city of New York the most wonderful habitation of man. We have been unable to do it because we are engaged in practical pursuits, and unless Mr. MacDowell comes right down to it and

accepts the situation, artistically he can never exist here—not during his lifetime. His letters are not even understood! When we assume to take from Mme. Wagner and her children their property without any consideration, and then glorify over it and show the big profits that have been made, the entire public applauds it. We have not seen an article yet in any paper that discusses the magnificent artistic results that are supposed to be extracted out of this "Parsifal" proposition. All in big headlines the papers tell us the money receipts. We reproduce exactly the headlines of the Herald of February 13. O! how idealistic we are!

## \$160,000 DRAWN BY "PARSIFAL."

### Record Breaking Receipts at the Metropolitan from Music Drama's Production.

**T**HE Springfield Republican, which keeps a sharp lookout on musical matters in New York, raps THE MUSICAL COURIER over the knuckles for finding fault with the modern journalistic terminology of music. The wrath of the Republican centres on the fact of our saying that in **ON THE USE** writing of violin performances **OF WORDS.** the critics often refer to a player's "stopping" when they mean his "double stopping." The Republican then presents the following argument of its own:

But is "stopping" so technical as to puzzle the general reader? Certainly no reader of Shakespeare can find the term unfamiliar: "His jesting spirit which is now crept into a lute string and now governed by stops"; "They are not a pipe for Fortune's finger to sound what stop she pleases." In the first quotation the word is applied to a stringed instrument, in the second to an instrument of the flageolet class. In default of definite evidence which it might be difficult to hunt out, it seems likely that the term was applied first to wind instruments, which were played by literally "stopping" the holes with the fingers to produce a desired tone. It would be an easy step to apply the word to the lute and the viol to indicate the production of a given pitch by pressing down the string upon a fret. And when the fret disappeared, in the modern violin family, the word "stop" would easily persist, and would for the first time be closely associated with playing in tune.

In colloquial speech no one would be likely to say "his stopping was accurate." Yet this does not necessarily condemn the use of the word in writing, when language of a more formal kind is not out of place. And it is going much too far to say that "double stopping" is a term never used by musicians or violinists—is a violinist, by the way, never by any chance a musician? Every instruction book has exercises in "double stopping," and the German Dopfeigriff is a most respectable equivalent. Probably a fair summing up of the case would be that "stopping" is seldom used because there is little need for it—"fingering," or "left hand work," or "fingerboard technique" being common substitutes, while "double stopping" is more frequently heard because it is the most convenient phrase for a special and peculiar kind of playing.

We do not see that this comment proves us wrong or proves the Republican right. At any rate, since our recent editorial on the subject of confusing the word "stopping" with "double stopping" the New York music reporters on the daily papers have by common consent dropped the term from their reviews of violin performances. Thus is

THE MUSICAL COURIER able to sow little seeds of wisdom even in the very strongholds of musical ignorance.

**A CONCERT** was announced for last Sunday under Felix Mottl at the Metropolitan Opera House, the program consisting of compositions by American composers.

**AMERICAN COMPOSERS.** The American composer is a doubtful proposition. Mr. Mac-

Dowell knows that, and therefore he wrote the following letter to Mr. Mottl:

I see by the morning papers a so called American composers' concert advertised for tomorrow evening at the Metropolitan Opera House.

I have for years taken a strong stand against such affairs, and although I have not seen the program, fearing that there may be something of mine on it, I write to protest earnestly and strongly against this lumping together of American composers. Unless we are worthy of being put on programs with other composers to stand or fall, leave us alone. By giving such a concert you tacitly admit that we are too inferior to stand comparison with the composers of Europe. If my name is on the program and it is too late to have new ones printed, I beg you to have a line put through the number, crossing it off the program. If necessary, I will pay the expense of having it done. Hoping that this may not be necessary and that my name has not been added to the list of American composers whose works you have selected, believe me, very truly yours,

EDWARD MACDOWELL.

Mr. MacDowell's composition was taken from the program, and the "Rakoczy" March, by Berlioz, was performed. No matter how excellent Mr. MacDowell's composition may have been it could not have excelled the quality of this work; but it was not heard by anybody, because it was the smallest attendance of the season, no one in New York being interested in American composers, especially when it was such a "bunch," to use a slang phrase. The critics of the daily papers have for the last ten, fifteen and twenty years boomed and exploited the foreign artist to such an extent that there is nothing left for the native artist, whether he be productive or reproductive; nor can the American artist, with his limited income, supply the critics with opportunities for programmatical notes, or annotations, or other reproductive work, which the critic is always prepared to do for so much per. The American composer has no income. The publishers do not care to print the works of the American composer, unless he is the great American composer who writes the ragtime and the coon song. That is the genuine American composer. Men like Mr. MacDowell must flee the land; they have no place here.

The position of Mr. MacDowell in refusing to have a composition of his placed on an American program without his consent is well taken. There are no American composers except those who write ragtime and the coon song; therefore there should be no distinction between those who attempt to write classical music in America and those who are doing it in Europe. It is not an evidence at all that Mr. MacDowell is conceited; he also does not care to be leveled down to those who are merely attempting to write good music and who have not the capacity for it. There were a number of names on the program on Sunday night that are travesties as composers—men who write stupid music, merely an aggregation of notes—and Mr. MacDowell is perfectly correct in refusing to have his name as an American composer allied with some who are acknowledged musical mediocrities and worse even than that.

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ON Tuesday, February 9, there took place at Carnegie Hall the first performance in America of Edward Elgar's unfinished oratorio, "The Apostles."



It will be remembered that the première of "The Apostles" occurred at the Birmingham Music Festival last fall, and that at the time Ernest Newman registered in THE MUSICAL COURIER an energetic protest against the production of a fragmentary art work, which left its own story more than one-third untold. That objection must be warmly echoed at the present moment, and it is difficult to find words strong enough with which to condemn the persons who gave the performance, and the composer who lent his unfinished score for such meretricious exploitation. When the incomplete work of a dead composer is done in public the deed has its justification, for it is at the same time an act of homage and a formal record of an endeavor left in the rough, through no fault of its creator. But when a living composer goes before the footlights with an opus which is frankly in embryo, and when of all things that opus is an oratorio, then the proceeding degenerates into personal parade of the cheapest kind, and is little less than an affront to that portion of the public which knows and honors the code artistic. After such a flagrant breach, where are Edward Elgar's sincerity and his loftiness of purpose, where the intellectual aristocracy and the magnificent idealism which his critics read into the score of Elgar's "Dream of Gerontius"?



The theme proper of "The Apostles" in its present form is involved and prolix—almost as involved and prolix as the theme of "Parsifal," with whose music, too, Elgar's newest oratorio has in common many progressions, modulations and even several thematic episodes. Like Wagner, Elgar has been the builder of his own text, has based that text on the writings of other men and has gone for his narrative to the founts of history and religion. Like Wagner again, the composer of "The Apostles" has adapted to his own use and arranged in his own sequence and form shreds of religious lore gathered from every out-of-the-way corner of the Bible. To make more complete the general analogy between the working methods of Elgar and Wagner it would be necessary only to produce "Parsifal" as an oratorio and "The Apostles" as an opera. Neither work would gain or lose to any appreciable extent. Elgar's orchestration is as rich as Wagner's, but not more modern. Much stress was laid on the employment of the time honored shofar which calls the faithful Hebrews to prayer in the beginning of "The Apostles" and later announces the dawn of Easter. The device proved to be merely the tooting of a few tones (painfully out of tune), and the whole incident had a ring of inexplicable extraneousness. It is an "effect" as arbitrary as Wagner's notorious harp glissando in the third act of "Parsifal." Elgar confesses to ninety-two leit motivs in "The Apostles," but at least one hearer failed to discover a single melody of character or distinction. The musical veneer which follows closely the twistings

and turnings of the text is like the latter, episodic, rambling and at times quite incoherent. There is much clever part writing throughout the entire work. And there is a lavish use of sensuous orchestral color which will please none too well the Gregorian taste of the Pope and his musical Bismarck, Abbé Lorenzo Perosi. Taken altogether, "The Apostles" is curiously un-Catholic music for an iconoclastic Follower like Elgar. And taken any way at all his hybrid oratorio is a dull work, fatally monotonous and entirely devoid of the kind of inspiration that inspires the hearer.



The present writer was guilty of an extravagant ode on the beauties of "The Dream of Gerontius" and the greatness of Elgar. The present writer still admires that oratorio, but refuses to follow Elgar along his later devious ways. This will doubtless grieve Elgar, but perhaps it will please Henry T. Finck. That is compensation glorious enough for anyone. It may be that some day a man will arise and write an oratorio wherein are combined the characteristics of Palestrina, Bach, Handel, Schumann, Mendelssohn, Liszt, Rubinstein, Tinell, Wagner and Richard Strauss—but Edward Elgar is not that man.



The soloists who distinguished themselves in the "Apostles" performance were David Bispham, with his subtle and dramatic conception of the part of Judas; Gwilym Miles, a resonant and convincing Peter; Frederick Wheeler, who vocalized the Christ passages with method and musicianship; and Shanna Cumming, an Angel comely and tuneful.



Quartet societies will be glad to hear of some Russian novelties very recently published in Leipsic. They include an Octet, by Gliere; a Quartet, by Malichevsky; Variations for String Quartet, by Pogojeff, and a 'Cello Sonata, op. 2, by Kryjanovsky. The current catalogues from Europe tell of a new Suite for two violins and piano, by Moszkowski—an unduly neglected composer—a set of six pieces for 'cello and piano, by Sinding ("Prelude," "Andante Funèbre," "Intermezzo," "Impromptu," "Romance" and "Ritornello"), and late piano works from the pens of Akimenko, Kryjanovsky, Sinding ("Eight Intermezzi," op. 66), Stojowski and Sgambati. The Sgambati numbers, "Mélodies Poétiques" (op. 36), not long ago were played in London by Fanny Davies, with every outward sign of success.



Even the gentle Laurence Sterne felt himself called upon to cry out: "Of all the cants which are canted in this canting world, though the cant of hypocrites may be the worst, the cant of criticism is the most tormenting."



Apropos of Moszkowski, it is gratifying to note that Fritz Scheel, one of the few expert makers of unconventional programs, has announced "Jeanne d'Arc" for production at the Philadelphia Symphony concerts of February 19 and 20. Moszkowski's symphonic poem created a sensation at its première in Berlin some thirty odd years ago, and there is no reason why the work should be practically shelved at the present time. In the introduction to "Jeanne d'Arc" and in the part called "Vision," Moszkowski established himself as a master melodist. And also, messieurs les directeurs, what has become of Moszkowski's two charming orchestral Suites, the characteristic Valse Scherzo from his opera "Boabdil," the descriptive music to Grabbe's "Don Juan und Faust," and the clever "Phantastischer Zug"? Are they all relegated forever to the dust bin of oblivion?

Hugo Mansfeldt, the San Francisco pedagogue, not only writes books on piano technic, but also proves his theories by turning out pupils who are able to give recitals and to gain high praise from the excellent music critics of San Francisco. Miss Mary Carrick is one of the latest sprigs from the Mansfeldt piano plant, and a program which she played recently was made up of the Bach-Saint-Saëns D major Overture, Beethoven's E major Sonata, op. 109; Intermezzo and B minor Rhapsody, by Brahms; two numbers by Albert Elkus—an eighteen year old sophomore at the University of California; the "Etudes Symphoniques," by Schumann; four Concert Studies, by Poldini, and the brilliant "Eugene Onegin" paraphrase, by Tschaikowsky-Pabst. Miss Carrick's program could be studied with profit by the pianists who know no other order for recitals than that beginning with Bach and ending with Liszt.



From Detroit comes the following up to date advertisement, inserted in programs and newspapers by a vocal teacher named E. Hugh Smith:

You've heard a whole lot about Ann,  
But I'm bound to sing, if I can.  
My age cuts no figure,  
As I'm chuck full of vigor,  
So I'm taking Smith's Daily Lesson Plan.

The "daily lesson plan" recalls another advertisement received at this office some weeks ago, in which a Western teacher offers to impart the "Leschetizky method, the knuckle blow and the cart-wheel touch." These are valuable suggestions to the studious.



In order slightly to help to a proper comprehension of Strauss' "Don Quixote" (soon to be produced here at the Strauss festival) let it be said that the baa-baa-ing of the sheep is not the episode around which the tone poem was written, and that the much advertised wind machines have nothing to do with Don Quixote's famous fight against the windmills. The wind effect is produced in the seventh variation, which depicts the ride through the skies. The windmills (in the first variation) are indicated simply by four tones so "unprogrammatical" that Philip Hale, no indiscriminate admirer of Richard Strauss, is led to remark: "Would anyone without jogging of his elbow see windmills in the first variation?"



In his book on conducting Felix Weingartner has a good story about himself, Reisenauer, Liszt and some German critics:

A decade ago I gave, with Alfred Reisenauer, a concert for the Wagner Society of Cassel. Our plan was to play Liszt's "Idee" and his "Faust" Symphony on two pianos, but the president of the society sent us a note begging us urgently not to produce two compositions by the "terrible" Liszt (who was still living) at one concert, as that would have the effect of driving the public away. We stuck to our plan, but as the request for a change was several times repeated, we finally, in a fit of sauciness, pretended to acquiesce and sent to the printer a program which contained, in place of the "Idee," the following nonsense: "Phantaise for two pianos by Franz Schubert—after the Unfinished Symphony, the master's last work"—a piece which, of course, does not exist. In the evening, when the time came for this number, we calmly played Liszt's "Idee," and were delighted to find that not only did the whole audience receive the supposed Schubert piece cordially, but all the Cassel newspapers, without a single exception, praised this "pearl of Schubertean melody," and contrasted it with the "Faust" Symphony, which they fell upon and tore to pieces. Only one of the writers had discovered in Liszt's "Idee" a "strange brooding characteristic not usually found in the lyric Schubert."



The cables from St. Petersburg tell of a singer, Madame Larkisowa, who had five of her front teeth

**MR. CARLO BUONAMICI,** WM. L. WHITNEY,  
INTERNATIONAL SCHOOL FOR VOCALISTS,  
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knocked out in a railroad accident, claimed \$100,000 damages, and was awarded \$50,000. The sender of the cable added facetiously: "Since the settlement of the case the entire Russian singing fraternity is spending its time on trains and hoping for collisions."



Weber is Reisenauer's favorite composer. Above Fifty-seventh street they call him Reisenweber.

### MINNEAPOLIS.

MINNEAPOLIS, Minn., February 12, 1904.

**T**HE Minneapolis Symphony Orchestra will give its next concert February 16 at Wesley Church, with Ruby Cutter Savage, the coloratura soprano, as the assisting artist. The program promises to be an interesting one as Mr. Ober-Hoffer, the director, announces two selections which will be of great interest.

The Minnesota State Music Teachers' Association has been very busy for the past month. The new officers are as follows: E. C. Murdock, president; Ednah F. Hall, secretary-treasurer; Gerard Tonning, first vice president; William L. Gray, auditor. The program committee are Carlyle Scott, D. F. Colville, Mrs. Marie Geist-Erd. Miss Elsie M. Shawe is chairman of the public school music. Vice presidents for Hennepin County are J. Victor Berquist, Mrs. T. D. Bell, Mrs. Jenny De Wolf Catherwood, J. Austin Williams, Carl Reidelsberger. For Ramsey County, Miss Jenny Pinch, Miss Nellie Hope, Arthur M. Bergh, Harry E. Phillips, Mrs. N. N. McFarren.

The third annual convention will be held in Duluth about the middle of June.

A concert was given at Fowler Church February 2. The program was given by Miss Alberta Fisher, soprano, whose artistic singing is always delightful, and Miss Harriet Hiscock, the coloratura soprano. Others taking part on the program were Alvin Davies, James Kerr, the Patterson Quartet and Miss Claire Harrington, violinist. Mrs. B. F. Pinkney, organist and choir director, was the accompanist.

Mr. and Mrs. Carl Reidelsberger have arranged a series of eight pupils' recitals to be given in the next two months. Mr. Reidelsberger has formed an orchestra among his pupils, and one of the selections the orchestra will give will be Haydn's "Sinfonie, No. 6." The first recital of the series will be given at their Willow street studio Friday evening, February 12, by Miss Alice Allen, pupil of Mrs. Reidelsberger, assisted by Miss Lotta Roosen and Frances Pauly.

C. H. SAVAGE.

### Call It a Disgrace.

The Tribune publishes the following letter:

To the Editor of the Tribune:  
Sir—I regret to read that the musical critic Conrad, of Munich, whose stand for sentiment, idealism and moral (if not legal) dealing caused him to use punishable language, was fined \$50 in a suit brought by Heinrich Conried, of this city. Of course, the small fine practically means that the sympathy of the court was with him, and I'm sure that thousands of Wagnerites would gladly pay his fine.

Wagner was such a genius that the moral wrong committed here by ignoring his last testament was a downright disgrace. Is it not time that the talk "for art's sake" when it is really for artistic dollar bills should be squelched? "Parsifal" should have been preserved at Bayreuth, with its halo of Wagner's genius. Bringing it out here drew, and draws, the curious as well as others. Three cheers for the Munich critic! Down with money making in such a way! Yours truly,

NEW YORK, February 12, 1904.

MORAL JUSTICE.

### Symphony Programs.

A s a matter of record there are appended the two programs to be given in New York this week by the Boston Symphony Orchestra at Carnegie Hall:

THURSDAY EVENING.

Overture to the opera, *The Bartered Bride*..... Smetana  
Don Quixote, op. 31..... R. Strauss  
Symphonic Poem, *The Wild Huntsman*..... César Franck  
Symphony No. 7, in A major, op. 92..... Beethoven

SATURDAY AFTERNOON.

Symphony in E minor, No. 4, op. 98..... Brahms  
Spanish Symphony for violin and orchestra, in D minor, op. 21..... La-  
in Carnival Time, two movements from Suite for full orchestra..... G. Schumann



## CONCERT TOUR OF VLADIMIR DE PACHMANN

FROM OCTOBER 25, 1904, TO APRIL 1, 1905.

For particulars please address ARNOLD SOMLYO, Carnegie Hall, New York

Miss Clara White Cooley, Hjalmar O. Andersen, Olof Bull, and Miss Adah Margaret Reid, accompanist.

**Schenectady, N. Y.**—Another of the monthly recitals given by the pupils of Mrs. Mattison was recently heard by an appreciative audience at her residence studio. Miss Ostrander, pianist, was assisted by Mrs. Mattison, second piano, and Mr. Steingraber, cello. Mr. Steingraber's playing met with great success. The manner in which Miss Ostrander acquitted herself on this occasion was very gratifying to the audience.

**Rochester, N. Y.**—Several of John D. Beall's pupils gave an informal reception at his studio in the Cutler Building January 28. The rooms were quite filled with friends of the singers, and the impression made was an excellent one. No printed programs were issued, and Mr. Beall announced the names of the songs. Much interest centred in the appearance of Miss Caroline Nicholson, a former pupil of Mr. Beall's, who has been filling a church position in Chicago during the past year, and has now been engaged to fill the position of soprano in the quartet at the Third Presbyterian Church. The following pupils were heard, some of them who have come to Rochester on purpose to study with Mr. Beall; others who have followed him from his former home in Ithaca, and still others, well known local singers. The list included William R. Wheeler, Miss Claire D. Rogers, Miss Estelle Koehler, Marvin Burr, Mr. Lee, Mr. Evans, Charles Koch, Miss Minnie Lee, Mr. McWade and Mr. Dayton, of Tonawanda. Mr. and Mrs. Beall were both prevailed upon to sing at the close of the program.

**Geneva, N. Y.**—The matter of a choice of a director of the Geneva Choral Society for this season was disposed of at a meeting of the executive committee held at the residence of Prof. Charles J. Ros, on South Main street, by the unanimous selection of Heinrich Jacobson, of Rochester.

**Indianapolis, Ind.**—Pupils of the Co-operative Teachers' Association gave a recital January 22 at the studio of Miss Jeannette Crouse. The participants were Miss Vere Shaneberger, Miss Ruth Jasper, Miss Mabel Kramer, Miss Nellie Taylor, Miss Edna Fehrenbach, Miss Elsie Ertel, Mrs. L. Records, Miss Merle Mille, Miss Flora Houser, Miss Alta Howard, Mrs. Oneida Harb, Miss Aletha Fightmaster, Miss Martha Turney, Miss Margaret Smith, Miss Ivy Smith, Miss Alta Doyel, Miss Rebekah Voorhis, Miss Anna Dickerson.

**Montclair, N. J.**—Miss Marguerite Hanna, of Brooklyn, is the new soprano in the First Presbyterian Church, who takes Mrs. Julie Young Cole's place.

**Montclair, N. J.**—Miss Marian Moyer is now the soprano in the Trinity choir, and W. H. Taylor, assistant secretary of the Y. M. C. A., is the tenor.

**Montclair, N. J.**—It is reported that Trinity Church will have a fine choir engaged by May 1.

**Montclair, N. J.**—Mrs. Grover Smith is one of the promising singers of the town.

**Montclair, N. J.**—By request Mark Andrews repeated his organ recital on Friday, February 5.

**Grand Rapids, Mich.**—Herbert Foster Sprague, formerly organist in the Westminster Presbyterian Church, of Grand Rapids, now of St. Paul, gave an organ recital at the Westminster Presbyterian Church January 21.

**Grand Rapids, Mich.**—Miss Hemingway gave her January pupils' recital January 29 in her studio in the Gilbert. The participants were Mrs. E. Andrew, Mrs. M. Hoogesteger, Mrs. F. McDonald, Mr. Walter, the Misses Lillian Emmer, Anna Eardley, Isla Higgins, Maude Jessup, Gertrude Webb, Ethel Lederhoer and Hazel Luxford. Miss Hemingway was assisted by J. Garfield Chapman, violinist.

**Grand Rapids, Mich.**—Clarence E. Pease gave the second in his series of pupils' recitals in his studio in the Majestic Building. The program was given by Miss Fuller and Miss Katherine Wolcott.

**Aurora, Ill.**—January 29 at the People's Church was given the sixth of the series by the choir, assisted by Miss Bessie Hawking, soprano; Miss Grace Hobbs, contralto; Charles Leitz, tenor; Charles Clark, basso; an orchestra of ten men, and Misses Lois Dubrock and Edna Corbin, pianists.



## Greater New York.

NEW YORK, February 15, 1904.

HOIR positions open at this writing are: Madison Avenue M. E. Church, organist, tenor, bass; the French P. E. Church d'St. Esprit, organist (knowledge of French necessary); West End Presbyterian Church, organist, soprano, alto, bass; Calvary M. E. Church, alto and bass; Plymouth Church, Brooklyn, soprano; Memorial Presbyterian Church, Brooklyn, soprano; St. Bartholomew's P. E. Church, Brooklyn, soprano; Pilgrim Congregational Church, Brooklyn, alto. A word of advice to seekers of positions: Get there early. The fifth applicant stands more show than the fiftieth. Push and pull are undoubtedly efficient, but ability or beauty of voice comes first. Be brief; unless the minister or chairman shows interest take no more than five minutes. He, too, has a living to earn. Always dress your best, take your music with you, letters of introduction, press notices, and your most engaging manner.

Prof. Henry Schradieck and Mrs. Schradieck were the guests of honor at the Women's Philharmonic Society concert, February 9. Miss Adelaide Jansen, pianist, played pieces by Reinhold, Grieg and MacDowell, showing nice touch and taste. Mrs. Rollie Borden Low, soprano, contributed some especially dignified and enjoyable vocal numbers, as follows: "Wohin," by Schubert; "Mondnacht" and "Er der herrlichste," by Schumann; "Die Nacht," "Allerseen," by Strauss and "Wär ich nicht ein Halm," by Tschaikowsky. Her intelligent musicianship and phrasing in the classic songs, and her temperament and artistic finish in the modern group is especially worthy of mention. The principal instrumental number of the evening was the big Grieg Sonata for piano and violin, in C minor, op. 45, a work laid out on broad lines. Miss Edith Belle Roberts, a pupil of Schradieck, well on the road to artistic heights, played the violin part.

The Grand Conservatory of Music, Dr. Ernst Eberhard director, gave the 36th concert of this institution at the Waldorf ballroom, February 10, with a program of a dozen numbers. Those who took part were Misses Estelle Goldstein, Ida Breslau, Queeney Bebro, Sylvia Fiedler, Luella Roy, Louise C. Decker, Genevieve Brown, Antoinette Tiffin, Jennie Larson, Master Charles Mackay and a number of students united in singing scenes from the operas "Martha" and "Il Trovatore." Besides those mentioned, concerned in the opera scenes were Mrs. George Merwin, Julius Reiner, Charles A. Brown, Miss Jeannette Gossette, Estelle Wood and Leonard Gross. Ten year old Estelle Goldstein, little Charles Mackay and Genevieve Brown show pronounced talent. Miss Beatrice Eberhard and Dr. Eberhard furnished the accompaniments.

Miss Thrusby's sixth musical afternoon was, as usual, enjoyed by as many people as could find room. Participating in the program were the following: Marquis de Trabadelo, of Paris; M. A. Bonnefond, violinist; Mr. Jackson, of Paris, pianist; Grace Clare and Reba Cornett.

sopranos, of the Thursby School of Singing. M. Trabadelo delighted by singing Tosti's "La chanson d'adieu" and the Italian songs, "La Charatera," "La Paloma" and "El Gorro frigio."

Miss Flora Hartley presided at the tea table, and among those present were John Elderkin, Mrs. Thomas F. King, the Misses Mortham, Mrs. George Woodward, Miss Woodward, Mr. and Mrs. E. Berry Wall, Mrs. Oliver Wells, Judge and Mrs. MacLean, Dr. Boone, A. E. Lewis, Mr. and Mrs. Walter Merriam, Mrs. Eliza Murphy, William Thoms, Mr. Valentine, Mrs. E. M. Scott, Mrs. Edward Morse, Dr. Baruch, Mrs. T. Edwin Elwell, Mrs. John Drake, E. M. Welch, Miss Flagg, Mrs. D. McHurlbut, Marquis de Trabadelo, Mrs. Barnum, Miss Phillips and Wilfred Hartley.

Mrs. George N. Hartmann, who has studied with E. Presson Miller, recently sang at the home of Mrs. Parker, of East Sixty-ninth street. Mrs. Parker is president of the Daughters of the Confederacy. Mrs. Hartmann sang a number of Jessie Gaynor's "Rose Songs," which she does with particular charm. Mrs. Hartmann has a beautiful voice and uncommon interpretative powers.

Some artist pupils of Paul Savage are coming to the fore. Prominent is A. G. Hughes, who recently sang in Bangor and Portland, Me., winning recognition. The Bangor Commercial praised him, and the Daily News said of him:

"Arthur Griffith-Hughes, the New York baritone, who appeared as soloist, sang robustly, with fine shading and a sufficiency of expression and technic; and his selections, which included the splendidly dramatic Vulcan's Song from 'Philemon et Baucis,' the Anathema from 'Elijah Cycle,' and a group of lesser numbers, were heard with pleasure and applauded with cordiality."

Estelle Rose, a contralto pupil of Francis Stuart, has a voice of unusual quality. She recently sang Allitsen's "Like as the Hart" with fine interpretation and most distinct enunciation. She has sung as substitute at Holy Trinity Church, the Baptist Church on Broadway and Seventy-ninth street, at Calvary Baptist Church, at the Lakewood P. E. Church and elsewhere.

The death of Mrs. Ala Curl Mize some time ago is chronicled with sadness, for Mrs. Mize was a lovable woman of beautiful character. She was solo soprano at the Church of Christ, Scientist, Sixty-eighth street and Eighth avenue.

Ethel Crane, soprano, and Horatio Rench, tenor, took part in the Binghamton (N. Y.) Winter Chautauqua Concert on February 10. This is a series of entertainments consisting of lectures and concerts, and occurred between February 8 and February 12.

Asa H. Geeding, baritone, in charge of the music at Briarcliff Manor Congregational Church, sang at a concert there on February 9. His numbers were Schumann's "The Two

Grenadiers" and Mascheroni's "For All Eternity." Will R. Reeves, organist, and Edgar S. Stowell, violinist, shared in the program.

Reed Miller sang last week at St. George's P. E. Church. He has just closed an engagement for the May Festival at New Orleans, when he will sing in Gounod's "Mors et Vita."

Mrs. Monroe, of West Fifty-seventh street, gave a reception in honor of Professor Zeublin, of the University of Chicago, on Wednesday last, Mrs. Amy Grant assisting.

Joseph P. Donnelly's The Church Choir Club is in its third season. This club has had many prominent engagements at concerts, musicales, lectures, requiems, Catholic affairs of various kinds, and is now booking dates especially for "Stabat Mater" Lenten concerts. Mr. Donnelly himself is a man of many attainments, being a superior organist, conductor and baritone bass singer.

The tenor John W. Nichols recently sang Mendelssohn's "If With All Your Heart." He impresses one with his sincerity, possessing a voice of range, temperament and distinct enunciation.

Genevieve Bisbee announces her second students' recital for the coming Saturday evening, February 20, at 8:30 o'clock, studios 1003-1004 Carnegie Hall.

Mme. Lena Doria Devine has issued cards for Wednesdays, February 17 and 24, 136 Fifth avenue. Music.

Mrs. Thos. J. Vivian is at home Thursdays in February, 407 West 123d street.

Mrs. Florence Clinton Sutro is at home the second and third Wednesdays of the month.

Miss Margaret Goetz has issued cards for Thursday, February 18, 4 to 7, and Friday, February 19, 9 p. m., studio 824 Carnegie Hall.

C. Whitney Coombs, organist and choirmaster, announces that special musical services will be given at the Church of the Holy Communion, Sixth avenue and Twentieth street, Sundays in Lent, at 4 o'clock. Lucien Howe, assistant organist, will give a half hour organ recital preceding the evening service, beginning at 7:30 o'clock.

Platon Brounoff, of 10 East Seventeenth street, has secured an uptown studio, to accommodate his growing class in that region, at 119 East 116th street, where he will be on Tuesday and Friday afternoons. Next Sunday his Tempo Chorus takes part in the service at Carnegie Lyceum. The chorus gives the first concert Wednesday evening, February 24, assisted by Blanche Towle, soprano.

Musical lectures, announced by the Board of Education for the week of February 17-23, inclusive, are as follows: Thos. Whitney Surrette, Board of Education Hall, February 17, "Old Ballads and Dances." Mrs. Stella Hadden Alexander, Public School No. 30, February 23, "Great



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Types of the Best Music." Esther White, Institute Hall, February 19, "Five Hundred Years of English Song," Lewis W. Armstrong, Public School No. 3, February 18, "Folksongs of Scandinavia and Russia," and Public School No. 22, the same. S. G. Pratt, Bethany Chapel, February 17, "American History in Picture, Music and Story." Mrs. Helen O'Donnell, Realty Hall, February 23, "The Songs of Moore," Walter L. Bogert, Public School No. 7, February 22, "An Evening of Folksong." Stella Prince Stocker, Public School No. 2, February 23, "American Music." This list is from that regularly furnished by the Department of Education, Free Lectures to the People, Dr. Henry M. Leipziger, supervisor of lectures. Should the names of any engaged in these lectures not appear here this paper wishes it understood the fault is not ours.



The annual memorial service in commemoration of deceased comrades of Madison Council No. 10, C. B. L., enlisted the musical aid of Blanche Duffield-Conway, soprano; Alice Ward, Alto; Walter Robinson, tenor, and Dezsó Nemes, violinist.



At the Church of the Divine Paternity Sunday evening selections from Rossini's "Stabat Mater" were sung by the choir, under the direction of J. Warren Andrews, organist, who played three pieces preceding the service, "Marche Pontificale," J. Lemmens; "Swedish Wedding March," A. Sodermann, and Vorspiel to "King Manfred," Carl Reinecke. John H. Duffy substituted as bass for Gwilym Miles.

#### THE WEINGARTNER MATINEE.

**N**EW YORK music lovers had an opportunity Monday afternoon of seeing and hearing Felix Weingartner at close range at the special matinee in Carnegie Hall, when the conductor-composer played the piano part in a Beethoven Trio and piano accompaniments for eight of his interesting songs. In the Beethoven number Mr. Weingartner's associates were Thibaud and a local cellist, who was substituted for Pablo Casals. Mr. Bispham sang five of the Weingartner songs, "Ich denke oft an's blaue Meer," "Doppelgleichniss," "Ueber ein Stuendlein," "Alles ist still" and "Motten." Mr. Bispham has the rare gift of subtle interpretation, and the musicians in the large audience were delighted with the music and the singing. Like other songs by modern German composers Weingartner's lyrics belong to the "music of the future." They are not for children in musical knowledge, but for the scholar who has read and thought over the best in musical literature. Mr. Weingartner played the difficult accompaniments like a master, and as both he and Mr. Bispham are magnetic the occasion was one to be remembered.

Thibaud performed as solo an "Impromptu" by Wurmser, who wrote the music for "L'Enfant Prodigue," and a "Polonaise" by Wieniawski, with his usual elegance and finish of style. André Benoit accompanied Thibaud. There were many recalls for Weingartner, Thibaud and Bispham.

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"A violinist of good schooling; a performer of high ideals." — *New York Sun*.

"His technique is simply gigantic; he is master of all difficulties the modern virtuoso must encounter." — *New York Staats Zeitung*.

"He unites the sound qualities of the musician with the brilliant ones of the virtuoso." — *Commercial Advertiser*.

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MME.

## HARMON-FORCE

Dramatic Soprano

CONCERT, ORATORIO, RECITAL

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#### COLUMBUS, OHIO.

COLUMBUS, Ohio, February 12, 1894

**A**MISS MARIE NICHOLS, the gifted young American violinist, gave a recital in the Ohio Wesleyan School of Music, Delaware, Thursday evening. Miss Isabelle Moore, an accomplished pianist, furnished excellent accompaniments.



The Women's Musical Club gave a recital to the public as well as the associate members on Wednesday evening. The vocalists were Mrs. Maude Wentz MacDonald, contralto; Mrs. Edith Sage MacDonald, soprano, and the pianist for the evening was Miss Mabel Crebaugh.



The Euterpean Ladies' Chorus gave a successful concert last evening at the Board of Trade auditorium. The chorus, under Mrs. Cassell's leadership, was in excellent form and rendered selections by Buck, Elgar, Wilson Smith and Alfred E. Little. The club was assisted by Miss Edith Roberts, soprano; Mrs. Martha Downs McGervey, contralto; Miss May Gregory, reader, and by violin pupils of Jacob Goehl.



Mrs. Nicholas Court, of the Normandy, will entertain with a musical tomorrow evening.

ELLA MAY SMITH.

#### Saenger Artists in Germany.

**T**HE following is an extract from a letter written by Mrs. Oscar Saenger to her husband.

Mrs. Saenger spent several months in Germany, and heard these former pupils of Saenger:

HAMBURG, Germany.

Last night I had the pleasure of hearing your pupil, Allen C. Hinckley, at the Grand Opera here. The opera was the "Götterdämmerung," and it was his first appearance as Hagen. You know what a tall, fine looking fellow he is, and he made Hagen a very imposing figure. His voice, a magnificent one, was most beautiful in "Götterdämmerung," and he sang splendidly, with great freedom and ease; the tones rolled out full and round, filling the house with no effort whatever. I did not feel it necessary to caution him about forcing the voice in these heavy roles, as there seems no danger of his doing so, and indeed he said today that his voice was just as fresh at the end as in the beginning of the opera. He has already made a big success here, where he is the principal bass and a decided favorite. There is small doubt that his operatic future is assured. He gave me a list of the roles he has sung here; they are: King Henry, Landgrave, Hagen, Pogner, Fasolt, Compteur, Pater Heilman, Pietro and Capulet, and he is booked for King Marke, Daland, Hunding and St. Bris. So you see he is doing plenty of big work.

Two nights before I left Dresden I heard Rains again as Mephistopheles. It was a special performance, with Madame Acté, of the Paris Grand Opera, as guest. Madame Acté is a capital Marguerite, one of the best I have ever heard, and she aroused a good deal of enthusiasm in quiet old Dresden, where they take their music as they do their dinner, very much as a matter of course, but on this occasion she was obliged to share the honors with Rains, who received a number of recalls after the first act, and big applause after his "Calf of Gold." This last is something almost unheard of in Dresden, as they make a point of never applauding Mephistopheles (on ethical grounds, I suppose), but Rains was in brilliant voice, as always, splendidly costumed, and he acted and sang with so much spirit, so much conviction, that he

fairly startled the staid old opera goers out of their wonted calm, and compelled this spontaneous recognition of his talents. While in Dresden I heard him in many and varied roles. He is a close student and a man of brains, so that everything he does has the stamp of individuality. Whether he be King Henry, Daland, St. Bris, the Old Hebrew, Sarastro, Mephistopheles, the Cardinal or a comedy role like Bartolo, all is instinct with the charm of his magnetic personality. I missed hearing his Hagen, which I regret exceedingly, as I heard those competent to judge speak of this as a great impersonation. He has grown in every way as an artist since you last heard him. He has gained in self poise, in dignity of bearing, in freedom of action, in breadth of style, and his voice is simply splendid—big, resonant, brilliant—he sings a good low D and a stunning F sharp on top, and, best of all, he sings—he does not merely declaim, as so many of these Germans do, although he can do that, too, but he can define the meaning of "bel canto." I have heard opera in the best opera houses in Germany, and I assure you that Rains is one of the finest singers in the Fatherland. He is worthy to be a comrade of those great singers, Perron and Scheidemann, with whom he is associated in Dresden, and if he continues to advance in his art during the next five years as he has in the past five, he will be one of the world's great singers. Since I last wrote Anderson and Baernstein have made a big hit in Nuremberg, where they sang several "Gästespiele," and have been engaged there for next year. The public, the press and the director were unanimous in commendation of these two. They received most glowing tributes from the press, which will be sent to you soon, and which you may see for yourself. Is it not delightful that they are to be located in such an artistic centre as old Nuremberg?

#### More Thomas Letters.

**T**HE following letters, relating to the New York Philharmonic Society and Theodore Thomas, were published in the New York Sun recently:

To the Editor of the Sun: Sir—All that has been said of the ability of Theodore Thomas as a conductor of orchestra by two of your correspondents, Mr. Appleton and "F," is deserved. But the latter is entirely misinformed in his statement that Theodore Thomas is unappreciated in Chicago.

Chicago very quickly accepted Mr. Thomas when New York declined to retain him. The guaranty given Mr. Thomas by Chicago was made good to the last dollar. It has been renewed annually, and as often has it been respected. This guaranty became an endowment fund of \$750,000. That speaks for itself. In this particular instance, money talks. It shows Chicago's appreciation of Theodore Thomas. If no such fund were in existence, the fact that at every concert given in the Chicago Auditorium by the Theodore Thomas Orchestra every box and seat is occupied, and often, when permitted standing room is at a premium, tells the story. It has been the rule ever since Theodore Thomas went to Chicago.

At the World's Columbian Exposition in 1893 Theodore Thomas was placed at the head of the music for the fair. He did not retain the place, but it was not because he was not appreciated. If Mr. Thomas had not stood out so courageously for a New York concert he might have remained at the head of the Columbian Exposition's music.

If the Philharmonic, or any other musical organization in New York, secures Theodore Thomas, as I sincerely trust one will, it will have to wake up, as "F" asserts, as Chicago is very wide awake and always has been in its appreciation of Thomas.

NEW YORK, February 1.

FRANK H. BROOKS.

To the Editor of the Sun—Sir: I am glad I read Mr. Appleton's letter in this morning's Sun concerning Theodore Thomas' qualities as a conductor of orchestra. It is doubtful if the aesthetic achievements of the plutocracy now in charge of the artistic education of Chicago are equal to the perception of the advantages to that city of the permanence of Mr. Thomas' unrivaled orchestra.

Why does not the Philharmonic Society wake up and engage Theodore Thomas—the very man it needs? He is entirely unappreciated in Chicago. His mastery of the modern orchestra would make hundreds of the auditors at the Philharmonic concerts, who have never witnessed it, "sit up" in amazement and delight.

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J. Monachesi, Court Violinist of Italy, writes as follows, referring to above mentioned compositions:

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## European Notes.



Eduard Gartner's second lieder evening at the Bösendorfer Hall, Vienna, was devoted exclusively to solo quartets by Brahms.

A new opera, "Barfüssle," by R. Heuburger, will have its first performance in Dresden.

At Klagenfurt, in Transylvania, a three act folk opera, "Der Herr der Hann," by Hermann Kirchner, was produced with great success. "Hann" is the old division of a county, called "hundred" in England and in the State of Delaware.

Meyer-Olbersleben's opera, "Der Haubenkrieg," was produced January 15 at Würzburg with success, the composer and the artists being repeatedly called out.

During the meeting of the Tonkünstler Verein, at Frankfort, there will be two festival performances at the Opera, "Der Bundschuh," by W. von Baussern, and Pfitzner's "Rose vom Liebesgarten."

Not long ago a number of German publishers declared against the payment of royalties demanded by several composers for the performance of new works, and lately the Augsburg Musical Society struck from its program, at the last moment, a dozen modern lieder. For the same reason the Leipsic Riedel Verein at a late concert substituted an organ composition by Bossi in place of one by Brahms.

The Rosé Quartet received great honor during its late visit to Paris. The concert was attended by the élite of Paris society, and the playing by this Viennese organization of works by Haydn, Beethoven and Borodine was highly applauded by the public and the critics.

The tenth anniversary of the death of Tschaikowsky was observed by the Prague Ceska Philharmonie by a performance of his "Serenade for String Instruments," the overture to "Romeo" and the Fifth Symphony. Safanow conducted.

Ondricek announced for his orchestral concert at Vienna, February 12, the following program: Violin Concerto, Dvorák; Violin Concerto, Brahms; "Lettre d'amour," César Cui; "Aus der Heimat," Smetana; Tarantelle, Wehle-Ondicek. The pianist, Vera Shapira, and the oratorio singer, Dr. Ferry Leon, from Graz, assisted.

At the German Theatre of Prague, Baron Erlanger's two act opera, "Ritter Olaf," had a kindly reception. The music is described as being of the old style with some pleasing melodies. The composer and Erich Schmedes, who sang the title role, were repeatedly called before the curtain.

At Hamburg, on January 18, the Second Symphony of the Finnish composer Jean Sibelius had its first performance in Germany. It is described as an interesting work, full of local color and with a most effective finale.

Fanny Davies, of London, gave February 4, at the Bösendorfer Hall, Vienna, a Brahms evening, with this program: Sonata, F minor, op. 5; Variations, op. 21; Capriccio, F

sharp minor, op. 76, No. 1; B minor, op. 76, No. 2; Piano Piece, E major, op. 116, No. 3; B flat minor, op. 117, No. 2; A major, op. 118, No. 2; C major, op. 119, No. 3; Rhapsody, E flat major, op. 119, No. 4.

"Corsican Bridal" is the title of a new opera by Heinrich Spannberg, accepted by the Royal Theatre at Wiesbaden.

A new one act opera, "The Madonna of San Martino," by Ernst Weight, of Berlin, will be given at the Theater des Westens. It is of the "Cavalleria Rusticana" type.

Kozalski, eminent as a Chopin player, at a concert in Leipsic, January 29, produced some vocal compositions from his operas "Rymona" and "Pro Honore." Fräulein Bosseenberger, of the Wurtemburg Opera, assisted.

At Coblenz a novelty, "Das Geheimnis der Sehnsucht," for solo, chorus and orchestra, by Prof. Conrad Heubner, was lately produced. It is described as "a beautiful contrapuntal work." The composer conducted and received warm applause.

Reports from Dresden tell of an interesting discovery by Prof. Rich. Buchmayer in the Library of Lüneburg. It is of a number of works of one of Bach's predecessors, Matthias Weckmann, organist of St. James' Church, Hamburg, in which town he aided in founding the Collegium Musicum. The works are said to be in the style of Bach. Werkmann was born in 1621, settled in Hamburg 1688, and died there in 1674.

Leipsic City Theatre—January 24, the Mozart cyclus began with a performance of "The Magic Flute"; 26th, second number of the Mozart cyclus, "Le Nozze di Figaro"; 27th, Mozart's birthday, the third number, "Die Entführung aus dem Serail" and the "Jupiter Symphony"; 29th, "Carmen"; 30th, "William Tell" (matinee), "Trompeter von Säkkingen." "La Dame Blanche" was given on the 25th.

At a concert of the Vienna Singakademie a new work, by Richard von Pergers, "Das Stählerne Schloss" (described by the composer as a "dramatic tale") was performed for the first time.

Ethel Newcomb, the American piano virtuosa, gave a concert on January 29 at the Bösendorfer Hall, Vienna.

Carlsruhe, Court Theatre—January 24, "Otello"; 27th, "Barber of Seville"; 29th, "Undine"; 31st, "Flying Dutchman."

The Munich Musical Academy has begun its second series of subscription concerts. The programs are: Fifth concert, soloist Ignaz Brüll (piano), Bruckner, Ninth Symphony, "Dem lieben Gott gewicht" (first time); Brüll, Concerto for piano and orchestra (manuscript, first time); Sandberger, "Ricci," Symphonic Prologue, op. 16 (first time); Liszt, "Mazeppa." Conductor, Franz Fischer. Sixth concert, soloist Fräulein Irma Kothob (vocalist), Berlioz, Overture, "Die Feenritter"; Airs with orchestral accompaniment; Bohe, "The Island of Circe," symphonic episode

from "Journeyings of Ulysses" (first time); Beethoven, Fifth Symphony. Conductor, M. Ermannsdorfer. Seventh concert, soloists, Kark Ebner (cello) and Fräulein Ella Tordek (vocalist), Smetana, Overture to "The Bartered Bride"; Zeller, Concerto for cello and orchestra (manuscript, first time); Airs with orchestral accompaniment; Schubert, Seventh Symphony, C major. Conductor, Franz Fischer. Eighth concert, soloist, Fräulein Berta Morena (vocalist), Beethoven, Overture to "Egmont"; Cornelius, Scene from "Gunlod"; Schillings, "Ein Zwiegespräch," tone poem for small orchestra (first time), conducted by the composer; Liszt, Symphony to Dante's "Divina Commedia." In addition to the subscription concerts, the "St. Matthew Passion," by Bach, will be given on Palm Sunday, March 27.

The Paris Figaro gave on January 25 one of its famous "Five o'Clocks," at which a crowd of its subscribers attended. Mme. Emma Nevada sang the air from "Traviata," with flute accompaniment by M. Gaubert, and the Mad Scene from "Lucia" with a virtuosity which made the audience think for the time that Verdi was young and Donizetti new.

The concerts of the Rome Cecilian Academy began this month. It was announced that Colonne, of Paris, would direct two orchestral concerts. The pianist Diemer, the violinist Hubermann and Moriz Rosenthal are promised. Mascagni will conduct an orchestral concert, and Manzinielli a concert, with orchestra and chorus.

Carl Bomly, of the Frankfort Opera House, has been appointed director of the Ducal Court Theatre at Dessau.

The fourth chamber music concert at the Gewandhaus, Leipsic, on January 30, had the following program: Mozart, Quartet, E flat, major, for strings; Carl Reinecke, Trio for piano, clarinet and viola (A major, op. 264, first time); Beethoven, String Quartet (F major, op. 39, No. 1).

The Lüneburg Music Society celebrated the seventieth year of its existence this year. The jubilee was begun with Beethoven's C major Mass. In the evening there was a concert, at which a part of Bach's "Christmas" oratorio, the Tenth Symphony of Haydn, the overture to "Oberon" and the Hungarian March from Berlioz's "Damnation of Faust" were performed.

It has been supposed that the Russian National Hymn was composed by Gen. A. S. Low in 1833. It is now asserted that he merely made use of an old melody. In a collection of marches there is a printed score of "March 94," from a "Collection of Royal Prussian Army Marches." It is entitled "Quick March from St. Petersburg of the Regiment Preobraschenski," composed by Haas. The march was printed between 1820 and 1822, and the trio is perfectly identical with the motif of the National Hymn. Ferdinand Rogdanowitsch Haas, born 1787, died 1851, was kapellmeister of the St. Petersburg Guard Regiment.

The fourteenth Leipsic Gewandhaus concert presented the following program: Part I, Symphony No. 7, E major, A. Bruckner (for the first time); Part II, "Coriolanus" overture, Beethoven. Two airs with orchestral accompaniment, (a) "Oh, del mio dolce ardor," by Gluck; (b) "Dank sei dir," Handel, sung by Fri. Maria Philipp. Three German Dances, Mozart. Lieder with piano accompaniment by Brahms, (a) "Sehnsucht," (b) "Waldeinsamkeit," (c) "Die Krauze," (d) "Die Sonne scheint nicht mehr," sung by Fri. M. Phillipi.

"Mirandolina," a three act opera by Antonio Lozzi, was lately produced at the Carignano Theatre, Turin. The

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## American Tour, 1904.

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text is based on the old Goldoni comedy, "La Locandiera," made popular by Duse. The work gained the first prize in an opera competition.

Franz Litterscheid's fairy opera, "Der Feenliebling," had its first performance at Coblenz, and was well received. The composer was successful not only in his composition, but in his arrangement of the text.

#### Adolf Dahm-Petersen,

**A**DOLF DAHM PETERSEN will give his fifth lecture at Assembly Hall Wednesday evening, February 17. His program will be made up of songs by Rubinstein and Tschaikowsky. Mr. Dahm-Petersen's unique undertaking has aroused interest among musicians all over the country. Many of them have signified their approval by writing him letters such as the following:

I am happy to have such a gifted interpreter of my songs in America, and take this occasion to express to you my appreciation of your sympathy and understanding of my art.—Edward Grieg.

My husband wishes me to write, for him, thanking you for your most interesting circular. It is a tremendous undertaking to give such a large collection of songs, and a great opportunity for music lovers. Mr. MacDowell appreciates your putting so many of his songs on one of the programs, and hopes to have the pleasure of hearing you.—Mrs. Edward MacDowell.

I wish to thank you most heartily for the pleasure enjoyed at your recitals; but you are more than merely enjoyable—they are educational, and you are to be congratulated on the large attendance you have secured, the interest and appreciation manifested, and the good you are accomplishing in the elevation of public taste and the help afforded young singers in forming correct standards—in both the selection and interpretation of music.—J. Remington Fairlamb.

#### Birdice Biye in Indianapolis.

**T**HE Central College of Music in Indianapolis, Ind., is giving a series of high class recitals. Mme. Birdice Biye, of New York, gave a piano recital Tuesday evening, January 26, that attracted an overflowing audience and hearty recognition from the critics. Extracts from the daily papers follow:

Miss Birdice Biye accomplished, at her piano recital at the Propylaeum last night, the task, possibly only to an artist, of interesting her audience through a rather long program without aid from any other musician. A pianist who plays an even dozen numbers, including a complete Beethoven Sonata, in straight succession, without the assistance of vocal music to lend variety must have something worth saying. Miss Biye's audience not only enjoyed her entire program, but manifested a desire for an extra number at the close. She is a graceful, notably feminine player, and plainly reveals in her good style her schooling under truly great masters.—The Indianapolis News, January 27, 1904.

Madame Biye rejoices in having been a pupil of the great Rubinstein—one of the few Americans who studied under that remarkable master—and also received at one time during her girlhood in Germany special lessons from Dr. Hans von Bülow, the distinguished interpreter of Beethoven. Having had such splendid advantages, it is little wonder that the young American aimed high in her artistic achievements, and her performance of last night showed her to be a virtuoso of the first rank.—The Indianapolis Journal.

The Appassionata Sonata, the Etude (Carillon) and the Liszt Rhapsody were the heaviest numbers, requiring accuracy and passionate expression.

The work for the left hand in the Etude (Carillon) is very difficult, and the rendition caused admiration and even wonder to those of her hearers who recognized the technical difficulties.

Technically Madame Biye's work was all that could be asked. The suppleness of her wrists and fingers was good to see and the sustained melody and soft tones displayed perfect command of the soothing qualities of the piano.

A reception was tendered Madame Biye at the Central College of Music immediately after the recital.—The Indianapolis Star.

#### Miss Jessie Davis in Worcester.

**M**ISS JESSIE DAVIS played in Worcester on the evening of February 5 in a dramatic and musical recital, and the Worcester Spy of the following day said:

Miss Davis, who played a Chopin Nocturne and Schubert's "Valse à la Bien Aimée," was received with more enthusiasm than any pianist who has lately played in this city, with the exception of her teacher, Harold Bauer. She has a long list of successful appearances, and last night another was added to the number. For delicacy, for accuracy and brilliancy of touch and for large, full tone, her playing is seldom equalled. Her neat and distinct execution was a treat to enjoy with full satisfaction. She was deservedly recalled for an encore number. Her ease at the piano, her grace and fluent technic won for her the most sincere approval.

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#### HUGO GÖRLITZ.

**T**HERE are few busier concert agents in London than Hugo Görlitz, and fewer still from whom the public has learned by experience to expect good things. Mr. Görlitz holds a somewhat unique position among concert agents of the day in that he does not occupy himself with the affairs of the lesser and for the most part incompetent artists who are only too much in evidence



HUGO GÖRLITZ.

nowadays. He places on his books only artists who have already become famous, or for whom his long experience augurs exceptional success. Mr. Görlitz is already well known in America, for it was he that arranged Paderewski's first four tours in the United States, and in more recent years it was he who was instrumental in touring there that brilliant violinist Jan Kubelik, who is still under the sole management of Mr. Görlitz.

He has added considerably to his already onerous duties by taking over the sole agency for Richard Strauss for all English speaking countries. Mr. Görlitz arranged a Strauss

festival in London, which, it will be remembered, created no inconsiderable stir, and also Strauss concerts in Glasgow, Edinburgh and Birmingham. It is very pleasant to learn that Mr. Görlitz has arranged another English visit for Dr. Strauss this year, which will begin with three orchestral concerts at the Queen's Hall in June, and will include an autumn tour through all the principal provincial towns. Mr. Görlitz is to arrive in America with Strauss on or about February 23. He proposes to stay for some ten days at the Manhattan Hotel, where he will be able to make arrangements for the appearance of any American artists who intend to go over to London next season. In this connection it may be worth mentioning that the next season there promises to be particularly brilliant.

Mr. Görlitz's forthcoming arrangements include Kubelik's third English tour, which will embrace fifty towns that the famous violinist has never visited, and American tours for Firenz Hegedus, another brilliant young violinist; Wilhelm Backhaus, the pianist, and John Harrison, the new English tenor. Mr. Harrison's career, by the way, has been somewhat romantic. He started life as a "hand" in a Lancashire mill, but took up singing on the earnest recommendation of Charles Santley, who wrote about him in the warmest terms to Mr. Görlitz. Mr. Harrison has already justified Mr. Santley's praise, for wherever he has appeared he has achieved an instantaneous success. This, no doubt, was due partly to his own great talents and partly also to the excellent training that he received from Mr. Görlitz's wife, the well known singer Mme. Amy Sherwin, who has now set up a studio in Bond street. Mr. and Mrs. Görlitz are therefore in the enviable position of being able to undertake charge of a singer's entire career, from the studio to the managerial office, and so on to fame and profit.

#### Carrie Bridewell in Buffalo.

**S**OME criticisms about Miss Carrie Bridewell follow:

Miss Carrie Bridewell, contralto, gave two numbers, admirably accompanied by Mr. Fox on the Cecilian. She sang the aria from "Samson and Delilah," "Amour, Viens Aider," and two songs, Meyer-Helmund's "Old German Love Rhyme" and K. Vannah's "Cradle Song." To these she added an English ballad, a German song, "Du Bist so Weit," by Costello, and Meyer-Helmund's "Double Loss." Miss Bridewell's voice has broadened since she was last heard in Buffalo, and it is a noble organ. Her lower tones are of great beauty and richness. Her enunciation is perfect and her diction, whether she sings in English, French or German, is admirable. Her stage presence is handsome, and she found much favor with the audience.—The Buffalo Express.

The principal artist was Miss Carrie Bridewell, an artist of fine and commanding presence and the possessor of a rich, sympathetic and cultivated voice. She sang one of the great arias from "Samson and Delilah," a cycle of sentimental songs and several popular encores with a taste, spirit and finish that evoked merited and appreciative applause.—The Buffalo Courier.

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## ARTHUR HARTMANN.

**C**HE now famous young Hungarian violinist, Arthur Hartmann, has gained a strong footing in Berlin. His recent performance of the Bach Chaconne there created a sensation. His conception of this great work is original, big, free and logical. It is, above all, characteristic.

Mr. Hartmann has lately founded a string quartet in Berlin, which is composed of the following artists: Arthur Hartmann, first violin; Dan Visanska, second violin; Jacques Gibbs, viola, and Anton Hekking, cello.

This new organization gave its initial concert in the small hall of the Philharmonic on January 13 with great success. Already well known as a brilliant virtuoso, Hartmann here proved that he is a thorough musician and a refined ensemble performer. He is fortunate in having in this new venture such a powerful ally as Anton Hekking. Hartmann recently created quite a stir in musical Berlin by his performances on the viola d'amour. This neglected instrument has a tone of peculiar softness and sweetness; it has a charm all its own—it is a tone quality not found in any other string instrument. At present the young artist is making a tour of Finland.

Here are some of his recent Berlin press notices:

In the Beethoven Hall on Friday Arthur Hartmann renewed the good impression which his violin playing had previously made upon us. His faultless execution and refined style, which were displayed to special advantage in the D minor concerto of Vieuxtemps, gave great satisfaction.—*Berliner Tageblatt*, November 21, 1903.

Yesterday (Friday) evening the violinist Arthur Hartmann played in the Beethoven Hall, accompanied by the Philharmonic Orchestra. Between the concerto of Saint-Saëns, in B minor, and of Vieuxtemps, in D minor, he played Bach's Chaconne. Mr. Hartmann had a bandage on the forefinger of his left hand, so that if anything had gone wrong he could have craved the indulgence of his audience. But nothing did go wrong, at least nothing worth mentioning. The tone came full and rounded, the runs smooth and clear, the chords absolutely pure. The performance of the Chaconne was specially distinguished by the clearness with which the complicated chords were rendered. One had the impression that the player had a masterly comprehension of the whole structure of this wonderful work of Bach.

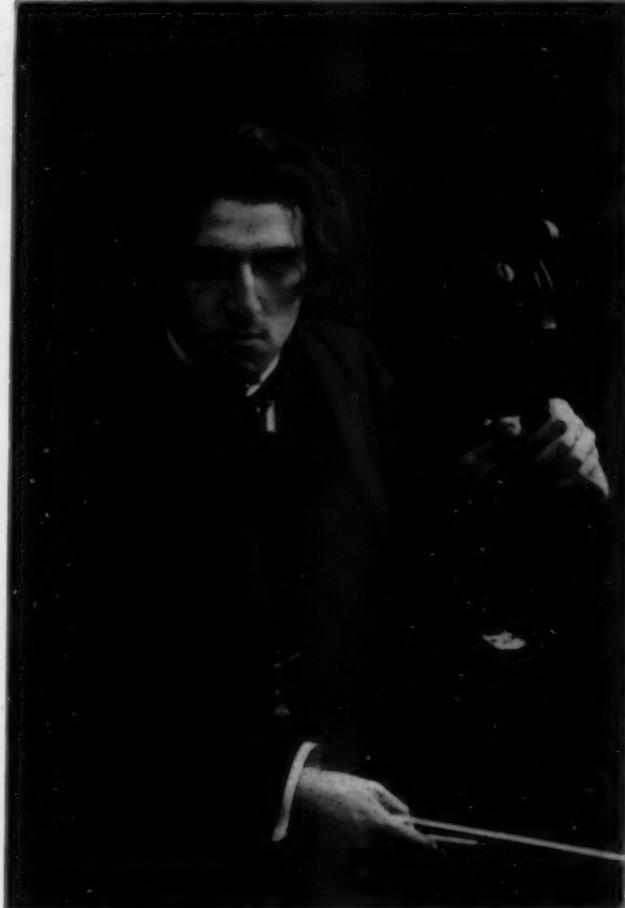
In the concerto of Vieuxtemps the refined, finished style of the young artist was quite in its proper place; and as the accompanying orchestra, under the leadership of Herr Rebicek, did its part worthily, the result was an excellent, highly satisfactory whole.—*Berliner Local Anzeiger*, November 14, 1903.

The violinist Arthur Hartmann, already known in Berlin, played the B minor Concerto of Saint-Saëns (op. 61), and the D minor Concerto of Vieuxtemps, accompanied by the Philharmonic Orchestra; and between these two works he played the Chaconne of Bach. His characteristics are finished style, absolute mastery over all technical difficulties, and a full, pure and beautiful intonation. The hearty applause was therefore fully justified, and must be extended also to the excellent performance of the orchestra under Rebicek.—*Staatsburger Zeitung*, November 17, 1903.

The violin playing of Arthur Hartmann, which we heard the same evening in the Beethoven Hall, afforded us unalloyed pleasure.

This artist combines an even, flexible tone, with faultless technique and refined musical feeling, and the result is a magnificent performance. The concertos of Saint-Saëns and Vieuxtemps, both accompanied by the Philharmonic Orchestra, gave complete satisfaction on account of the charm of the intonation and beauty of expression. In the Chaconne of Bach the extreme clearness of the phrasing and the technical perfection of the playing were simply astonishing.—*Deutscher Reichsanzeiger*, November 17, 1903.

Of the two violinists, Arthur Hartmann, the American, and Lucien Durosoir, the Frenchman, who were heard a few days ago with the



ARTHUR HARTMANN.

## A FAMOUS DANISH COMPOSER.

**I**t is a relief to hear of a composer who is not an infant prodigy or at least the child of a musical family.

In most instances we read that he crowded in a major key and wailed in the relative minor; that he was rocked "allegretto ma non troppo" and lisped in flats and sharps, and that he, whatever the family piano might be, was nevertheless of a most unequal temperament, an infallible sign of artistic genius. Yet now we have a rising composer, the Dane August Enna, whose childhood was not passed in an atmosphere of sweet sounds and who never saw a piano till he was sixteen years of age. At nine, however, he could sing second to any well known tune. Any hereditary taste he possessed came from his grandfather, an Italian bandsman who had deserted from Napoleon's army. The boy, Enna, was ten years old when the family removed to Copenhagen, and he was sent to the free school. There he first read "Andersen's Tales," which have ever since remained impressed on his memory. At various periods of his career he has returned to this treasury of fable; in fact his first work was "Drei Märchen" for the piano, which appeared when he was thoroughly unknown. The sight of the piano kindled his taste, and, although he was working first for a baker and then for a shoemaker and had neither time nor money for study, he and a friend, a tailor's apprentice, began to work at the piano and the violin. As Enna had no piano at home he found a friend in a neighboring saloonkeeper, who kept a piano for his customers. As these roysters held their festive chants in the evening, Enna had to employ the morning hours, before he went to work, "in practice," as he called it. He received no regular instruction till he was twenty and had been a member of a band of wandering minstrels that plodded their way through Finland. In 1880 he began to study theory regularly, and two years later he finished an operetta, "An Idyll," and soon afterward another, "A Village Tale," which is still popular. Since those days Enna has not been idle, and his last work, "The Witch," has been given in forty different theatres in seven different countries.

## Mr. Hemus at the Yonkers Country Club.

**M**R. HEMUS gave a song recital at the exclusive Park Hill Country Club, of Yonkers, last week, winning renewed recognition of his sterling worth as singer and temperamental interpreter. The Yonkers Daily said of him:

Percy Hemus, baritone of St. Patrick's Cathedral, New York city, gave his first "song recital" in Yonkers last night at the Park Hill Country Club to an appreciative audience. Mr. Hemus was in splendid voice and his singing was marked in its wonderful interpretation and finish. He reached his dramatic climax in the rendering of the Scotch ballade "Edward," set to music by Loewe. It is hardly too much to say that he completely captured the hearts of his audience; therefore, let us hope that we soon may have the pleasure of hearing him again in Yonkers.



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AN AUTOGRAPH LETTER FROM

## **CAMILLE SAINT-SAËNS**

*Paris 14 October 1903*

*Monsieur le Professeur*

*J'envoie avec bien renommé  
— sans doute — avoir envoyé vos  
exercices, 1<sup>e</sup> original, 2<sup>e</sup>  
originals, à l'artiste en  
me ayant donné la chance  
intelligente de ne douter pas de  
grand succès qui va atteindre.  
C'est avec une grande dévotion  
que je vous envoie. J'espère  
que vous ne tomberez pas  
d'accord par ces innombrables exercices*

*que j'aurai faites au complément de l'engagement  
mes sentiments le plus sympathique*

*C. Saint-Saëns*

[TRANSLATION.]

PARIS, October 14, 1903.

MY DEAR BROTHER IN ART:

I am greatly obliged to you for having sent me your exercises—so ingenious, so original, so artistic—in a word, of so high an interest. I do not doubt the great success which awaits them. It is really marvelous to discover so much that is new in a field which seemed exhausted by innumerable harvests.

Please accept with my compliments the assurance of my kindest regards.

C. SAINT-SAËNS.

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# Chicago.

CHICAGO, Ill., February 15, 1904.

**C**HE second of the so called "young people's concerts" which Mr. Thomas has arranged for this season was given at the Auditorium Friday afternoon. It is presumed that Mr. Thomas intends these "young people's concerts" to be somewhat less serious than the programs which he usually offers. Less serious this one certainly was, and even to the musician the change was refreshing after the unusual severity of several recent programs. In this case it was as much the remarkably tasteful and effective arrangement as the very graceful works and their uniformly excellent performance which made the concert so thoroughly enjoyable.

Opening with the "Midsummer Night's Dream" overture, that wonderful example of program music which is as graphic and as picturesque as anything that modern masters of the symphonic poem have written, and yet which does not once depart from the severest standards of classic form, there followed in pleasing contrast the Brahms "Variations" on Haydn's sturdy chorale. Aside from their worth and beauty the "Variations" served to prepare the hearer for the Bach numbers, the most serious on the program. These were the Andante and Allegro movements from the violin Sonata No. 2, and were played by all the violins. Mr. Thomas has arranged them most effectively. For example, in the Allegro the first violins played the score as originally written, the second violins adding to the tone volume from time to time, making possible contrasts. Then came the Rameau "Tambourine," with its quaint old fashioned but graceful rhythms that pleased and charmed the hearers of today as much as they did those of two centuries ago. But though a contemporary of Bach, Rameau's music on this occasion served to bridge the gap of centuries which separate Bach and Dvorák, so that all the gorgeous richness of harmony and orchestration of Dvorák's Scherzo Capriccioso did not contrast harshly with the monophony of the Bach Sonata, but found the hearer's mood prepared for it.

In the second half of the program Mrs. Jeanette Durno Collins appeared in the Saint-Saëns G minor Concerto. Mrs. Collins has long been known and valued by the Chicago public. She has appeared here frequently in the past seven years, and has won for herself many warm friends and admirers. As this was her first appearance in Chicago with the Thomas Orchestra, though she has played with that organization many times in other cities, her appearance attracted much notice, and her friends and admirers were out in force. Her performance of the Saint-Saëns Concerto was in every way up to the very high standard of excellence which her previous appearances in recital have led the public to expect. She has a fine command of her instrument. Her technic is brilliant in all scale and passage work. Her tone is strong, full and very pleasing in cantilene. Her interpretation was characterized by abundant temperament, guided and controlled by sin-

cere respect for the composer's intentions, and was full of the magnetic charm of her own personality. Fine rhythmical control was shown in the scherzo, which was taken rather quickly but daintily, and was especially enjoyable, while the last movement attained a brilliant and convincing climax. The audience received her enthusiastically, and after many recalls she added the Chopin Etude, op. 25, in A minor, and "Pastorale," Scarlatti-Tausig.

The program comprised further Mr. Thomas' very effective transcription of Chopin's "Funeral March" and fragments from the "Rheingold."

The soloist for the next concerts of the orchestra on Friday and Saturday, February 19 and 20, will be Madame Schumann-Heink.

#### THE OPERA SEASON.

At last Chicago has the definite promise of a two weeks' season of grand opera. It begins on March 14. The operas to be given are "Faust," "Tristan and Isolde," "Carmen," "Magic Flute," "Die Walküre," "Cavalleria Rusticana" and "Barber of Seville" (double bill) and "Tannhäuser." For the second week: "Siegfried," "L'Elisire d'Amore," "Lohengrin," "Marriage of Figaro," "Tosca," "Les Dragons de Villars" and "Die Göttterdammerung."

#### REISENAUER AND HAMLIN ON SUNDAY.

Two concerts claimed the critics' attention on Sunday, Alfred Reisenauer's recital at Music Hall and George Hamlin's popular concert at the Grand Opera House. Reisenauer presented the same program which he gave in his New York recital. Hamlin was assisted by Francis Rogers, the well known New York baritone.

#### THE SAURET TRIO.

The Sauret Trio, composed of Emil Sauret, Rudolph Ganz and Bruno Steindel, will give its first concert in Music Hall on Tuesday evening, February 16. Sauret, who is one of the colossal figures of the musical world, has never been heard here in chamber music, though often as a soloist. The public is looking forward eagerly to this first opportunity to judge him in this capacity. Ganz and Steindel are well known as ensemble artists.

GLENN DILLARD GUNN.

#### CHICAGO NOTES.

##### Mrs. Watson's Pupils.

The recital by pupils of Mrs. Regina Watson, announced in the last issue of THE MUSICAL COURIER, for the evening of Wednesday, February 10, proved an unqualified success, and showed to a remarkable degree Mrs. Watson's force as a teacher. The program was reproduced in detail in the last issue of this paper.

The playing of every member in point of technic, accuracy of attack, finish and absolute freedom from nervousness, so prevalent even among the best students, was very marked.

Miss Scheib's playing of the Grieg Concerto was the most brilliant number of the evening. It was given throughout with the dash, the verve and unerring accuracy of the true artist, an altogether splendid performance.

Great interest was aroused by the performance of the two little Schramm sisters—Paola, thirteen, and Karla, ten years of age. Miss Karla played the Mozart E flat Concerto with fluent technic, delicate in texture, refined phrasing and charming tone production—a remarkable feat for so small a girl. Paola gave a rendition of Bach's difficult Chromatic Fantaisie and Fugue which for breadth and artistic repose was a surprise to every musician present. Her little fingers seemed made of steel, not one note was missed, and through it all went the most musically mature conception.

Of her other three numbers the Chopin Waltz was the most delightful, because of its style and finish. Miss Root, another very young girl, gave the Brahms Rhapsody and Chopin Scherzo, both extremely difficult pieces, with a firm, full, resonant tone, clear and very reliable technic and thorough musical appreciation. Everything was played from memory, and to the musician the evening proved a thoroughly enjoyable one, because of the dignity and sincerity of the entire atmosphere. Mrs. Watson is to be congratulated on her success as an educator.

#### Victor Heinze's Concert.

In Music Hall, on Wednesday evening, February 17, pupils of Victor Heinze give the second concert of the series Mr. Heinze has planned for this season. Assisted by an orchestra and Mrs. Clara G. Trimble they will present the C minor Beethoven Concerto, played by Miss Vida Llewellyn; the Chopin E minor Concerto, played by Miss Hazel Harrison, and the Rubinstein D minor Concerto, played by Miss Laura Crossman. Mrs. Trimble will sing an aria from "Tannhäuser" and a group of songs.

#### Van Oordt's Third Recital.

The third of the series of violin recitals by Jan van Oordt will take place Thursday evening, February 18, at

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#### Amateur Musical Club.

The regular weekly concert of the Amateur Musical Club took place on the afternoon of Monday, February 15, in Music Hall. The soloists were Miss Helen Laurence, Mrs. Grace Whistler Misick, Alexander Krauss, Mrs. Clara G. Trimble and Mrs. Arthur Burton.

#### Chicago Orchestra.

On Monday evening, February 15, the Chicago Orchestra, under the direction of Theodore Thomas, began a series of three concerts at the University of Chicago. The concert was given in Mandel Hall.

#### Music in Evanston.

On Tuesday evening, February 16, the Evanston Musical Club will present Elgar's "Caractacus," the soloists being Mrs. Genevieve Clark Wilson, Glenn Hall, Gwilym Miles and Gustav Holmquest. On the following evening Gwilym Miles will give a song recital for the students at the Northwestern University.

#### Mendelssohn Club Concert.

The Mendelssohn Club gives its second concert for this season in Music Hall on Thursday evening, February 18. Gwilym Miles will be the soloist.

#### Mr. Hamlin's Concerts.

Mr. Hamlin is planning to give the Sunday afternoon concerts in the Grand Opera House at weekly intervals for a time in order to make up for the time lost by the closing of the theatre. Paul Meyer, the gifted young sub-concertmeister of the Chicago Orchestra, will be heard for the first time in Chicago as a soloist with Mr. Hamlin Sunday, February 21. On February 28 Bruno Steindel, assisted by Mrs. Steindel, at the piano, will give his annual recital in conjunction with Mr. Hamlin's thirtieth concert. Miss Muriel Foster, the famous English contralto, will be the assisting soloist at the concert of March 13.

A program of the songs of fifty years ago is being arranged by Mr. Hamlin, and will be given at one of the concerts in the near future.

#### American Conservatory Notes.

Emil Liebling gave a most interesting and instructive lecture on Chopin last Saturday before the students of the American Conservatory at Kimball Hall. The attendance was only limited by the capacity of the house.

Victor Garwood will give his annual pupils' recital next Saturday afternoon at Kimball Hall. W. F. Gaskins, baritone, will assist.

#### Dates Changed.

F. Wight Neumann announces the following changes: Rudolph Ganz's Liszt piano recital will take place Sunday

afternoon, March 6, at Music Hall. Madame Schumann-Heink's song recital will take place, as originally announced, Sunday afternoon, March 20, at the Studebaker.

Emil Liebling will give his annual piano recital at Music Hall Thursday evening, February 25.

#### Holmes Cowper.

Prominent among Chicago artists is Holmes Cowper, the tenor. This season he has been heard in all parts of the country, and with unvarying success, as the following press notices attest:

Holmes Cowper was the tenor, and showed by his smooth and well finished singing of the three arias that he is progressing satisfactorily and steadily in the mastery of his voice and his art, and has already reached a point of proficiency where he claims recognition as one of the capable tenors of the country.—Chicago Tribune, December 26, 1903.

Among the soloists Holmes Cowper, the tenor, was in the best voice.—Chicago Journal, December 26, 1903.

The tenor, Holmes Cowper, rendered his music sensibly and masterfully and deserved particular praise for having so prepared the long and difficult roulades that he could deliver them without the unshapely, broken phrasing and odd seizures of breath that are so usual.—Boston Journal, December 26, 1903.

He was heard to excellent advantage in the most of his numbers, specially in the air "Thou Shalt Dash Them."—Boston Post, December 26, 1903.

Mr. Cowper sang "Comfort Ye My People" well, and was adequate to the balance of a difficult tenor part.—Pittsburg Dispatch, December 30, 1903.

Mr. Cowper was also much applauded, and the various solos given by him were admirably done.—Pittsburg Chronicle-Telegraph, December 30, 1903.

Mr. Cowper was likewise fortunate both in his selections and in his rendering of them. There are few tenors before the American public today who may not envy Mr. Cowper his beautiful voice. It is a pure tenor, of exceptional range and very warm and sympathetic quality. In point of control and repose, as well as in general musicianship, Mr. Cowper has made great strides in the past two years.—Courier.

The beautiful silvery quality of tone of that most lyric of tenors, Mr. Cowper, was heard last night and the audience was often spellbound.—Muncie (Ind.) Star, January 13, 1904.

When one has heard Holmes Cowper and knows that Holmes Cowper was at his best, other comment is superfluous. Yet the popular tenor, who at this first appearance took Clinton by storm, was never heard in finer voice than yesterday. His arias were full of the expressive power of the thoughtful singer, and when the mellow notes rounded out higher as the song swelled in beauty and the singer with the greatest ease held the high B the climax of his power was felt.—Clinton (Ia.) Daily Herald, December 10, 1903.

#### Chicago Musical College Notes.

The Chicago Musical College Extension Club held its first meeting last Monday evening. Glenn Dillard Gunn

gave for the club the first of his course of six lectures on "What Music Means to the Musician," prepared for the extension department of the University of Chicago. Pupils of Mr. Gunn and of Karl Reckzeh, who have united their classes to form this club, furnished the program, which was supplemented by several numbers by Mr. Reckzeh.

Bernhard Listemann, Herman Devries and Walter R. Knipper, of the college faculty, give a concert in Joliet, Ill., on Monday evening, February 15.

At the weekly matinee in Music Hall on Saturday, February 13, pupils of the School of Acting presented three one act plays very successfully. On next Saturday Felix Borowski will lecture on "The Beginning of Opera" at 1 o'clock. At 2:30 o'clock there will be a musicalie by pupils of the college.

Kirk Towns, baritone, and Karl Reckzeh, pianist, of the college faculty, were especially successful in the concert which they gave on Wednesday evening in Belmont Hall for the benefit of the German American Hospital.

#### The Baldwin Complimentary Concert.

The fourteenth of the series of complimentary concerts given by the D. H. Baldwin Piano Company every alternate Thursday evening was enjoyed by the largest audience last Thursday that ever attended these popular musicales.

A wave of enthusiasm swept through the crowded audience at the close of Vieuxtemps' "Ballade et Polonaise" and Wieniawski's Second Concerto played by Miss Mary Law, the brilliant young violinist of London. This young lady, although but fifteen years old, displays remarkable talent, and possesses to a degree quite beyond her age good interpretation, tone, spirit and a clean, graceful technique. Miss Law, it will be remembered, is one of the three young ladies who came from England with Mr. Sauret to continue their studies under him at the Chicago Musical College.

George H. Shapiro, the well known local pianist, shared the honors of the evening with Miss Law. His scholarly interpretation of the last two movements (the adagio and allegro) of the Beethoven Sonata, op. 31, No. 2, ful-

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filled admirably the high standard of excellence expected from him. Mr. Shapiro is free from all eccentricities peculiar to certain pianists, his technic is clear and crisp and he has ample control over the different qualities of tone and the possibilities contained in his instrument.

W. A. Willett sang a collection of songs of refreshing variety. His Irish songs were very effectively rendered and equally well received.

Arthur Dunham, organist, completed the four able soloists who contributed toward the success of the affair.

The fifteenth concert of this very successful series will be given next Thursday. The artists appearing are W. E. C. Seebcock, pianist; Mrs. Charlotte Demuth-Williams, violinist; Mrs. Marie White Longman, contralto, and Boice Carson, tenor.

#### The Apollo Club.

Mendelssohn's oratorio "Elijah" is to be presented at the Auditorium, February 22, by the Apollo Club, with the assistance of the following soloists: Mrs. Caroline Hardy, soprano; Mrs. Eleanor Kirkham, contralto; Gwilym Miles, baritone; E. C. Towne, tenor, and Loyal Bigelow, boy soprano.

Mrs. Hardy will make her Chicago début at this concert, and as but little is known of her in the West there is considerable interest aroused over her coming.

This will be the ninth rendition of "Elijah" by the Apollo singers, but the oratorio has not been presented by them since 1898.

#### Ganz at Indianapolis.

Another triumph for Rudolph Ganz; this time at Indianapolis. The distinguished Swiss pianist electrified an audience in recital given in that city last Wednesday, under the auspices of the Matinee Musicale. Manager William K. Ziegfeld, under whose direction all Ganz's bookings are made, has arranged for his appearance in several additional big affairs this season. February 9

Ganz will give a recital in Springfield, assisted by John B. Miller, the rising young tenor. February 16 he will play in Music Hall, this city, with two of his colleagues in the Chicago Musical College faculty, Emil Sauret and Bruno Steinle. These three celebrated artists form the Sauret Trio. Following are excerpts from criticisms which appeared in the Indianapolis papers:

It was a case of temperament versus temperature at the Propylaeum yesterday afternoon, when Rudolph Ganz, the great Swiss pianist, appeared in recital before an Indianapolis audience for the first time. Temperament won. The distinguished visitor proved to be too thorough an artist to succumb to the icy atmosphere and he refused to slight his program in any way, despite the fact that he would have been amply justified in doing so under the circumstances. If there is any heating apparatus in the Propylaeum building it was not in evidence yesterday afternoon, and the assembly hall, where the recital was given, called to mind a big barn in the farm lands of Manitoba, with the mercury reclining at 40 degrees below zero.

The fact that not a single person in the audience left the hall before the recital was finished speaks volumes for the genius of the young man from Switzerland, who sat at the keyboard for two hours, occasionally blowing on his fingers to bring some warmth to their surface. The music lovers who had assembled to greet Mr. Ganz wrapped themselves in their overcoats and furs and were so carried away by the wondrous beauty of his performance that they almost forgot their shivering bodies and desperately cold feet. The recital was one that must long be remembered and the thought must have occurred to many of those present: "If this piano virtuoso can play so magnificently when his fingers must be nearly frozen, what couldn't he accomplish under really favorable circumstances?"

But with the temperature against him, Mr. Ganz plunged into his work with a temperament that swept all before it, with a technical equipment that held his hearers spellbound, and with a wealth of poetic feeling and pianistic virtuosity that caused many of the old timers present to sit up and open wide their eyes, and before he was half way through his program he had succeeded in leaving five words impressed indelibly on the minds of his listeners—"Ganz is a great pianist."

And he is a great pianist—the greatest, with the exception of Paderewski and Raoul Pugno, that Indianapolis has ever heard. The Matinee Musicale, the admirable local musical organization that brought him to this city, is to be thanked by music lovers for providing such a treat as yesterday's recital, and at the same time to

be sympathized with for having had such hard luck with the furnace—or whatever it was.

Mr. Ganz's program was a varied one of difficult and well assorted works. It was rendered in a way that was completely satisfying to even the most unskilled listener. From the display of marvellous technic in Beethoven's Thirty-two Variations in C minor to the beautiful, harp-like chords in the Wagner-Liszt number, "Isolde's Love-Death," the musical menu was one that was fascinating, interpreted in a wholesome, musicianly manner that left absolutely nothing to be desired. With representative works of Beethoven, Brahms, Chopin, d'Albert and Liszt, the program was dignified in the extreme, without being too heavy, and one that held the undivided attention from start to finish. Although encored enthusiastically time and again, the pianist gave but one encore—A Chopin waltz that was most brilliantly executed.

The audience was large, and, paradoxical as it may seem, Mr. Ganz was warmly received. His success was most pronounced, and it is to be hoped that he will return to Indianapolis—in the balmy summer time, one feels called upon to suggest—and present another such program in the same masterly way.—Indianapolis Journal, February 4, 1904.

Rudolph Ganz, the Swiss pianist, gave a piano recital yesterday afternoon at the Propylaeum, under the auspices of the Matinee Musicale. It was his first appearance before an Indianapolis audience, and, judging from the exceptional large audience, it is apparent that his name and fame have spread. It has been heretofore the case in this city that an artist who is able to draw an audience at his first appearance must be either great or notorious. It, therefore, speaks well for Mr. Ganz that he could interest Indianapolis musicians and lovers of music to an extent that they all came at his first recital. Ganz is still a young man. He is but twenty-seven years of age and, considering his age, his talent is marvellous. There is not only an overflow of the greatest emotion and dramatic intensity, but he possesses spiritual qualities to such an extent that he ranks among the few pianists who can be compared with the greatest pianist. There may be others who are greater than Mr. Ganz and who come nearer in certain qualities to Paderewski's emotional and spiritual nature, but they have yet to demonstrate it.

It is hard to point out the number on the program in which Mr. Ganz excelled, for each composition was given with wonderful skill, deep musical feeling and with all those qualities that are bound to command the attention of an audience. However, there were several numbers, especially the Chopin group, where Mr. Ganz fascinated everybody to such an extent that these numbers stood out as masterly and unapproachable. The wonderful legato touch in the E minor Etude showed the man's deep nature, for it brought out the poetical and spiritual qualities. Liszt's "Chapel of William

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"Tell" and the "Cantique d'Amour" showed his dramatic intensity, and Beethoven's humorous "Rondo à Capriccio" (rage over the lost Groschen) sparkled with clearness and crispness. The two best numbers of the entire program were Brahms' Rhapsody in G minor and Chopin's Scherzo in C sharp minor, for in both compositions all of Mr. Ganz's artistic and technical qualities came out "en masse." To sum up, Ganz is the man with a great future before him. He is "the coming pianist!"—Indianapolis Sentinel, February 4, 1904.

The recital of Rudolph Ganz, of Chicago, given before the Ladies' Matinee Musicale at the Propylaeum yesterday afternoon, was one of the rare occasions when to describe the performance in terms of mere technic, when to speak of the pleasing qualities of tone and touch were not to do justice. Mr. Ganz brings out the larger meaning of music.

One seems to forget that he is doing wonderful things with his hands. The splendid qualities of his technic are often lost sight of as the higher quality, that to which the technic is but a means, possesses the listener. If Mr. Ganz's recital failed to impress strongly any listener yesterday afternoon, it was not the failure of Mr. Ganz, but the failure of the listener.

His splendid legato playing in single notes, thirds and octaves, combined with marvellous rapidity, evoked expressions of wonder and admiration from the many students present. Especially was this true in his rendition of the d'Albert number. It abounds in legato runs of great delicacy and rapidity and ever increasing velocity, and the manner in which it was rendered would have proclaimed Mr. Ganz an artist, regardless of the remaining numbers. To this number he played an encore, Chopin's Waltz in A flat, op. 42.—Indianapolis Star, February 4, 1904.

#### Madame Maconda and Madame Baldwin at Bridgeport.

MME. CHARLOTTE MACONDA scored a very brilliant success for the Ladies' Morning Musicale recital, which was given at Bridgeport, Conn., last Wednesday afternoon, as did also Mme. Adele Laeis Baldwin.

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intelligence, admirable schooling and power, has gained greatly in other directions.—Evening News, Detroit.

The consensus of opinion was that Madame Jonás has gained in delicacy of touch and in appeal since her last appearance, while retaining her remarkable force and fire.—Detroit Journal.

#### Henri G. Scott's Fine Success.

HENRI G. SCOTT sang recently at a concert given by the Orange Musical Art Society, under the direction of Arthur D. Woodruff, and in "The Dream of Gerontius," with the Philadelphia Choral Society. Here are some of the criticisms:

Mr. Scott, basso, introduced himself in "Mephistopheles' Serenade," from Gounod's "Faust," in which he exhibited his vocal abilities. His voice is extensive in range and of pleasing quality. He was very satisfying in the solos in Schumann's "Faust," and in Max Bruch's "Frithjof at His Father's Tomb."—Newark Evening News, January 23, 1904.

The basso part was sung by Henri G. Scott, who was in splendid voice, and made the most of everything assigned him by the score in "The Dream of Gerontius."—Philadelphia Item, January 29, 1904.

Mr. Scott is a good bass, of full, round voice, and he sang his solos most effectively.—Philadelphia Evening Bulletin, January 29, 1904.

#### A Piano Recital.

FERRUCCIO BUSONI gave a piano recital at Carnegie Hall last Saturday afternoon, February 13, and played on a full toned, sonorous, and perfect actioned Steinway concert grand piano.



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## FRANCIS MACMILLEN.

HERE are some more London press notices of the young American violinist:

The last to court the favor of English amateurs is Francis Macmillen, a pupil of César Thomson's and a brilliant example of the Belgian school of violinists, of whom his master and Ysaye are two such notable exponents. Mr. Macmillen is still a youth, but one in whom the poesy of sound flutters with no uncertain voice. For exquisite purity and sweetness of tone he reminds us of Sarasate at his best. Nor is it only in those qualities that he excels. His rendering of the Bach Concerto in E major was quite in the true spirit of Bach playing, while the Goldmark Concerto in A minor allowed him to exhibit in all its fullness the dominant characteristics of the school to which he belongs. His most popular success was won in the adagio from Ries' Suite in G major, while his splendid technic found admirable scope for display in the Variations of a Theme by Handel and the Paganini Concerto in D major.—The Morning Advertiser, November 7, 1903.

Francis Macmillen, who made his débüt at an orchestral concert last night at St. James' Hall, is a violinist of whom one would feel disposed to use superlatives, if one did not remember that so many others deserve them equally. He has an extremely beautiful tone and a technic which for smoothness and finish is uncommon even in these days of marvels. He is a musician, too; for the slight shortcomings in his interpretations are apparently due to exaggerated sensibility rather than to the lack of it. His playing of Bach's E major Concerto was good, and in Goldmark's A major Concerto he played the adagio with a great deal of refined expression.—The Morning Leader, November 7, 1903.

Yet another new violinist, and one of high attainments, appeared last night in St. James' Hall in the person of Francis Macmillen. Three concertos and a couple of solos made a big task for a débütant, but the young player achieved a decided success. From his master, the superb violinist César Thomson, Mr. Macmillen has acquired a splendid technic, and seems to have imbibed no inconsiderable amount of musicianship at the same time. He played the Bach E major Concerto with a little too much self possession perhaps, but with a fine appreciation, if not complete knowledge of its solid beauties. He showed plenty of vigor in the picturesque Goldmark Concerto, and very agreeable variety was imparted to the program by the fine singing of Mrs. J. Henry Wood. As usual Mr. Macmillen will follow up his first appearance with a recital a few days hence, when a fuller judgment of his capabilities will be possible. At any rate, he has made a remarkably good start.—St. James' Gazette, November 7, 1903.

Yet another young violinist of quite remarkable attainments made his bow to the London public last night in the person of Francis Macmillen, a pupil of the famous Belgian master, César Thomson, who may certainly be congratulated on his disciple. Mr. Macmillen's tone is of beautiful quality, his execution is irreproachable, while he plays in addition with the insight and intelligence of a real musician. In Bach's Concerto in E major the purity of style and sincerity of feeling which he displayed were altogether admirable. Goldmark's Concerto in A minor was a work of another school, in which he showed himself equally at home, while the usual Paganini fireworks proved him well able to hold his own in purely virtuoso music. It seems that Mr. Macmillen, whose nationality was not given along with the other biographical information supplied on his program, has already made something of a name for himself on the Continent, and there can be little doubt that he is likely to achieve the same end in this country.—Westminster Gazette, November 7, 1903.

Another violinist supported by the Queen's Hall Orchestra was Francis Macmillen, a pupil of M. César Thomson, though his gestures are those rather of M. Ysaye. For him, too, no difficulty seems to exist. It will soon be almost a distinction for a violinist to find some things too difficult. He has a tone of remarkable sweetness—not very full blooded, but of great carrying power; and he phrases with a very sensitive delicacy of perception, sometimes verging on preciosity. In fact, he would be far more effective sometimes if he let his phrases alone a little more. He played Bach's E major Concerto like an artist, and Goldmark's Concerto in A—which has a tiresome finale—like a great virtuoso. And what more can one want?—The World, November 10, 1903.

It begins to look as if the merely "agreeable" artist will soon be altogether out of the running for popular favor. Miss Marie Hall has set the fashion, and now genius, young and brilliant

genius, has everything all its own way. The latest to join the ranks of the brilliantly successful débütants is Francis Macmillen, who made his first appearance in St. James' Hall on Friday night, assisted by the Queen's Hall Orchestra. Mr. Macmillen has had considerable success in Belgium and France, and he looks like repeating that success in London. Under his tutor, M. César Thomson, he has acquired an excellent technic, and comes to us as a player of considerable nervous force and brilliancy. He produces a beautifully clear tone, without apparent effort, and marked by that smoothness which witnesses to a perfect mastery of the instrument, while his double stoppings are skillful and the harmonies absolutely true and finished. Then, too, he has an excellent musical intellect, by which I mean the power of grasping a composer's intention and of translating that intention into performance. To one at least of his audience he gave unadulterated pleasure by all his performance; his rendering of Goldmark's Concerto in A minor was a veritable triumph. His performance was not a mere display of virtuosity, but was instinct with true poetic feeling, and therefore testified to his worthiness to rank as one who has done great things and will do greater yet.—Sunday Sun, November 8, 1903.

Francis Macmillen, a young violinist, who made his débüt in London at the St. James' Hall this evening, is a Belgian by birth, and beyond question a player of mark. His tone is powerful and his technic brilliant, while his finished phrasing and intelligent readings of the works performed proclaimed him to be something more than a mere virtuoso performer. In Bach's E major Concerto he gave excellent proofs of his sympathy and understanding in the matter of classical music. Goldmark's Concerto in A minor gave him opportunity to strike a more modern note, while, of course, there was the inevitable pyrotechnic "set piece" in the shape of Paganini's Concerto in D major.—Manchester Daily Dispatch, November 7, 1903.

Another new violinist, Francis Macmillen, made a highly successful débüt at the St. James' Hall tonight. Like many other newcomers, he had the advantage of the Queen's Hall Orchestra, and the program was made of fuller interest by Mrs. Henry J. Wood's singing of a fine aria, "Jeanne d'Arc," by Tchaikovsky. Mr. Macmillen is a pupil of the great Belgian master César Thomson, and he has acquired no inconsiderable amount of that superb player's technic. The young player was heard to great advantage in the Bach E minor Concerto. His execution is particularly neat, and he has a nice feeling for the beauties of phrasing. His tone is rich if not very full, and altogether he reveals talent of no ordinary kind and musically gifts. He certainly did not spare himself at this his first appearance here, for, in addition to the Bach Concerto, he played an effective one by Goldmark, with plenty of vigor and color, and a couple of solos and a Paganini display to finish. His success, if not of the sensational order, was certainly decided.—The Scotsman, November 7, 1903.

Mr. Macmillen is a young violinist who has studied with César Thomson and won every distinction a student can win at the Brussels Conservatoire. In these latter days the standard of violin playing has gone up very rapidly. Many who would have been near the top ten years ago must now be content with places in the second class; but Mr. Macmillen is able to satisfy the severest demands which later developments make. He is sure of a position in the very front rank. He has everything in his favor—a very sympathetic tone, which is not very powerful, but carries well, and never loses its attractive quality; a perfectly developed and supple technic and a marked gift for musical phrasing, which is of the kind which improves with time. At present it is delicate rather than robust, but the delicacy does not imply any want of spirit or energy. Mr. Macmillen played Bach's E major Concerto in a most musically way, and his playing of Goldmark's Concerto in A was very notable. His expression in the slow movement was most poetical, and in the finale his feats of virtuosity were such as to cause loud applause during the progress of the movement. But it is an exceptionally dull movement. His playing of César Thomson's Variations on a Handelian Theme was quite remarkable for brilliancy.—The Star, November 7, 1903.

Scriabine has written a third Symphony, which is described as a "very difficult work for a very large orchestra." A young Moscow composer named Goedike recently brought a symphony to St. Petersburg, without, however, scoring much success. Zolotareff, whose Symphony is now in print, has penned a Piano Sonata and a Quintet for that instrument and strings.

## WILHELM BACKHAUS.

SOME English press notices of Herr Wilhelm Backhaus, the famous pianist, follow:

The occasion brought forward a pianist from the Fatherland whom report credits with no more than seventeen years. Brahms' "Variations on a Theme," by Paganini, which he chose for his first solo, if by no means to be classed among the composer's most engaging works, served at least to reveal its interpreter in the light of one whose technic must be accounted remarkably good, the difficulties of his task being surmounted with surprising address. Later on Herr Backhaus turned to Chopin, pleasing his hearers so greatly by his treatment of the Variations, op. 12, and Etude, op. 25, No. 11, that an encore was insisted upon, which he answered with one of the same master's waltzes.—The Daily Telegraph, June 27, 1901.

Herr Backhaus is only seventeen years of age, but under the tuition of Herr Eugen d'Albert and Prof. Iwan Knorr his natural musical aptitude has been developed until he has already become a pianist of importance. This was established by his masterly performance of Brahms' "Variations on a Theme," by Paganini. His playing also in Beethoven's "Kreutzer" Sonata, op. 47, also indicated his possession of a sensitive temperament.—The Standard, June 27, 1901.

Herr Wilhelm Backhaus and Miss Elsie Southgate gave a piano and violin recital at St. James' Hall on Wednesday evening. Herr Backhaus' rendering of the Brahms' "Variations on a Theme," by Paganini, was brilliant. He has an elastic, crisp touch and splendid technic. He is still in his teens, and gives great promise for the future.—The Athenaeum, June 29, 1901.

Herr Wilhelm Backhaus, the young pianist, who made so highly favorable an impression when he played at one of the Curtis concerts some months ago, gave a concert with Miss Elsie Southgate on Wednesday evening. Again he played exceedingly well, and confirmed us in the belief that in him we have to reckon with a pianist of quite exceptional talent. His playing of Brahms' Paganini's "Variations" was first rate. His technic is consummately fine; in fact, save Herr Moriz Rosenthal, we know of no pianist who surmounts difficulties with so refreshing an appearance of ease and so complete a mastery of the keyboard.—The Daily Graphic, June 29, 1901.

The pianist was Herr Wilhelm Backhaus, a young player whose powers have already created a favorable impression, which was increased last night. The reading which he gave of Schumann's "Warum?" alone would be enough to stamp him a thorough artist, and nothing could have been more beautiful than the delicacy and sympathy which he displayed. He was also most successful in the same composer's "Aufschwung" and a Schubert Impromptu, both of which he played with a rare intelligence.—The Times, July 9, 1901.

Mr. Backhaus finished his recitals for the season yesterday afternoon, and the end was not unworthy of the pianist's previous doings. He is a brave artist, shrinking not at all from assailing even the interminable Variations founded by Brahms upon a Theme of Paganini. Mr. Backhaus went through both books, and at the end received two calls, one for each. As a matter of proportion, he deserved many more, while, as a display of ability, his effort could be appreciated only by those who knew what obstacles he had to surmount. The reciter had a more easy task with some selections from Chopin, and was thoroughly successful in the two Studies, respectively, in F minor and major, as also in the D flat Nocturne. At the close of this effort the audience were fresh and lively enough to demand something more, and to make it appear that they would not be happy till they got it.—The Daily Telegraph, May 7, 1902.

Mr. Backhaus, who created a most favorable impression at a gentlemen's concert some months ago, has profited by his studies in the meantime, and is now fairly launched upon his artistic career. In Beethoven's Piano Concerto in C minor he found ample scope both for his dexterity and powers of expression, though the work is less profound than many which are available from the same source. Perhaps the severest test that can be applied to a composer is to ask: "Can he write a slow movement?" It is precisely in this direction that Beethoven surpasses all other musicians before or since his time, and in this concerto we have an example which, though not on a level with his highest flights, is yet inferior only to these. In Mr. Backhaus' hands it lost nothing in the interpretation, and the piano—which was rather too weak for massive effects—was here heard at its best. Mr. Backhaus is fully qualified to interpret such a piece, and is able to bring out a melody with the proper emphasis, or to subordinate his instrument to the requirements of the occa-



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sion, when the orchestra part is given prominence. For the first of his solos Mr. Backhaus chose a Fantasia by Chopin (op. 49), in which the aristocratic tendency of that master's spirit is well exemplified. Even in a composition of irregular form, such as this, everything is choice and refined, untinged by even a suspicion of boisterousness or jocoseness, though there is room for graceful themes and delicately embroidered passages, and also a few moments of something akin to solemnity. No one would tire of hearing Mr. Backhaus interpret Chopin under an hour or so, but for his second piece he drew upon Liszt. The "Campanella" is No. 3 of the "Grandes Etudes de Paganini," and is a striking instance of how far a piano can be made to sound like a musical box. Practically, the upper half of the keyboard alone is called into requisition, and from this proceed melodious tinklings, in the profuse style in which Liszt has had no superior, but which are not meant to excite any deep emotion. Mr. Backhaus played the piece in the most dainty fashion, and was several times recalled at the close.—The Manchester Courier, October 31, 1902.

Herr Wilhelm Backhaus, another youthful genius, whose executive powers as a pianist secured him almost as enthusiastic a reception when he appeared as a soloist as was given to Kubelik himself. Together they played Grieg's harmonious Sonata in C minor.—The Manchester Dispatch, November 5, 1902.

In Beethoven's C minor Concerto Wilhelm Backhaus gave a rendering of the solo part that fully confirmed the favorable impression of his art made last season in another concerto by the same composer. It was a highly finished performance, entirely adequate in the matter of technic, and in style well adapted to the almost Mozartian character of the composition. Mr. Backhaus was twice recalled after the concerto. With Liszt's wonderful "Campanella"—one of the most dazzlingly brilliant of concert studies—Mr. Backhaus was supremely successful. He fortunately had an instrument with an exceptionally good repetition, and he used his extraordinary technical power with unfailing judgment. It is scarcely possible to imagine a better performance of the piece. There were again several recalls and abundant indications that a considerable proportion of the audience desired an additional piece, but the young pianist merely bowed his acknowledgments as often as was necessary. This was probably the best course to take, for one does not want an orchestral concert to become a piano recital.—The Manchester Guardian, October 31, 1902.

On Thursday evening, under the auspices of the Hallé Concert Society, W. Backhaus, a pianist, who is not yet twenty, created quite a furor in this usually sedate assembly by the perfection of his performance at Manchester. An instrument made in England sufficed for the youthful artist, and as a supporter of home industries I rejoiced to see a Chappell grand on the concert platform. And truth to tell, I liked it well. The simple beauties of Beethoven's Concerto in C minor were interpreted with a clearness, a delicacy and a daintiness of phrasing which held the audience spellbound. His technic at least defied criticism, and in this Mr. Backhaus played as if inspired by the glorious accompaniment of the orchestra, for the young player convulsively shook Dr. Richter by the hand when the concerto was concluded. Mr. Backhaus gave Liszt's "Campanella" so brilliantly that all players agreed they had never heard this dazzling "jeu d'esprit" rendered in such style.—The Manchester Sunday Chronicle, November 2, 1902.

Now came Herr Wilhelm Backhaus' special opportunity. His solos were Liszt's transcription of the Spinning Song of the Maidens, from Wagner's "Flying Dutchman," and Chopin's famous Polonaise in A flat. Both are well known to musicians, but it is rare, indeed, that they can be heard in such a manner as Herr Backhaus interpreted them. Like Kubelik, he is young. He is, undoubtedly, an artist of the first rank, and does not need even Kubelik's juxtaposition to call attention to his skill. Chopin's Polonaise, a "Battle

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"Hymn," as it has been called—instinct with fire and ardor—was played with the greatest brilliancy and with every fascination of tone. An irresistible encore followed, and Herr Backhaus again delighted his hearers by playing a Nocturne by Chopin with the same grace and beauty.—The Reading Mercury, November 11, 1902.

#### Mrs. Lulu Potter-Rich.

**M**RS. LULU POTTER-RICH, the soprano, arrived on the Etruria last week. The singer has been studying abroad with both Signor and Madame Randegger. In England her church and oratorio singing was greatly admired. She is familiar with the Hebrew ritual and has altogether an extensive repertory. Mrs. Rich expects soon to make her reappearance in New York. The following endorsements will be read with interest by her friends on both sides of the ocean:

LONDON, January 22, 1904.  
I am very glad to say that Mrs. Potter-Rich has given me the greatest satisfaction during the time she has studied with me. She is clever and intelligent in the highest degree, and her capabilities are particularly adapted to oratorio. She is sure to give satisfaction wherever she sings, and she is moreover a thorough musician and reliable in every respect.

LOUISE RANDEGGER  
(Madame Alberto Randegger).

LONDON, January 22, 1904.  
Mrs. Potter-Rich has a beautiful and highly cultivated soprano voice. She is an artist who is full of zeal for her work and her singing at St. John's has always given me the greatest satisfaction.

BENHAM BLAXLAND,  
Organist and Choirmaster All Saints, Nottinghill W.; St. John's, Great Marlborough street W.; St. Mark's, Myddelton Square N.

DRYDEN CHAMBERS, OXFORD STREET, LONDON, January, 1904.  
DEAR MRS. RICH—I am exceedingly sorry that you must leave us; but let me assure you that you do so leaving behind you a very marked impression. Everybody has been delighted with your exceedingly beautiful and sympathetic singing, which has added much to the worship of our church. Your rendering of the mass music and your Christmas solos have been all that one could wish for, and, what is more, your ready co-operation in all our music other than solos has helped us very much indeed; and I am sure that I am expressing the wish of our congregation as I express my own wish, that we may shortly have you back with us. I feel sure that in England, if only you could have stayed with us, we had a future before you. But since you must leave us you do so with all our heartiest thanks and good wishes. Yours sincerely,

CHARLES T. HATT,  
Priest and Precentor of St. John Baptist, Great Marlborough street, Regent street, London, W.

#### Madame Rive-King in Two Cities.

**T**HE following lines are from criticisms on Mme. Julie Rive-King's playing in Minneapolis, Minn., and Rochester, N. Y.:

Madame King's technical powers are enormous. The runs are clear as crystal, octaves broad and massive, and with all the great speed she maintained she brought out the melodies and themes with fine accentuation, and her tonal qualities are varied.—The Minneapolis Times, January 23, 1902.

For more than two hours Mme. Julie Rive-King, the celebrated pianist, held her auditors at the First Baptist Church last night in a trance. With scarcely a moment's intermission she sat at the instrument all through the evening, and from the first notes of Liszt's brilliant Tarantelle, "Venezia e Napoli," to the last lingering, liquid notes of the Allegro in Ruhinstein's masterly concerto, the audience listened with breathless interest.—The Minneapolis Tribune.

A most interesting and important feature was the appearance of Mme. Julie Rive-King, a pianist whose fame and attainments need no trumpeting, as the soloist of the concert. She attained with the perfection of technic, brilliancy, forcefulness and justness of in-

terpretation that she has taught the music loving public to expect of her two groups of compositions and two extra numbers in response to encores.—The Rochester Democrat and Chronicle, January 20, 1902.

She plays with abundant power, yet conveying ever a sense of reserve force and seeming never at the end of her resources. No musical season in Rochester is quite complete without at least one appearance of Madame Rive-King.—The Rochester Herald.

#### Anton Hegner With Patti.

**T**HE critics everywhere continue to praise the playing of Anton Hegner, the 'cellist of the Patti tour:

Perhaps Anton Hegner was the favorite. His work was well brought out in the three solos, "Lento du Concerto," by Hale; "Dance of the Fairies" and one of his own compositions, Gavotte, op. 16, No. 1. He was given a hearty encore, and responded with "Longing," by Tschaikowsky. Hegner is recognized as one of the four greatest 'cellists of the world, and those who heard him last evening do not wonder at his fame.—Salt Lake City Herald, January 5, 1904.

The musical section of the audience recognized the well known 'cello artist Anton Hegner, and his numbers were the gems of the evening.—St. Paul Dispatch, December 31, 1903.

Anton Hegner, the 'cellist, was given a warm welcome. Mr. Hegner is the most finished musician of the company, and, on the whole, his work was pleasing.—Minneapolis Times.

Anton Hegner's 'cello solos, given at the opening of the program's second part, were well received and magnificently played. The audience insisted upon an encore.—Los Angeles Times, January 10.

Anton Hegner gave some delightful 'cello numbers.—San Francisco Chronicle, January 8.

Anton Hegner, 'cellist, is an artist of accomplishment, with an agreeable tone.—San Francisco Call, January 8.

#### Julian Walker in Trenton.

**J**ULIAN WALKER sang "The Messiah" at Trenton and received the following notices:

Julian Walker combines depth with technical grace to a wonderful degree. Repeatedly he brought forth immense applause by his masterly interpretation of the much prolonged works, which none but the most experienced singers can execute without the effect of meaningless technical display. Purpose was manifest in his every syllable.—Times.

Julian Walker proved to be a very capable artist. His reading of the solos was excellent. Mr. Walker has a beautiful voice and sings true to the traditions of the oratorio.—Daily American.

Julian Walker is always a delightful artist, and such he proved again to be. His work in "The Trumpet Shall Sound" will be long remembered.—Advertiser.

Julian Walker is a splendid artist. Mr. Walker has a beautiful organ and he uses it with consummate skill. We cannot forget his singing of "The Trumpet Shall Sound."—State-Gazette.

Mme. Johanna Tauscher Gadski writes:

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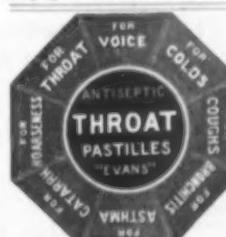
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**The Grienauers in Syracuse.**

CARL GRIENAUER and his accomplished wife, the pianist, visited Syracuse recently as soloists for the Liederkrantz (Albert Kuenzen conductor), and the week before were in Charleston, S. C., when the Post had this to say:

The concert of last evening at the Freundschaftsbund Hall

offered an unusual opportunity to the music lovers of this city. Herr Karl Grienauer, absolute master and lover of his instrument, placed himself above all praise. Tender, passionate, sportive, whether the mood was careless, loving or deeply reverential, its expression was always perfect.

Whether his cello glorified religion itself in the solemn music of the Holy Grail, sang its pious hymn in Handel's Largo, was tenderly happy in Rubinstein's exquisite melody in F—whether we seemed to have fallen among the gypsies in Piatti's "Dance of the

Basques" or Popper's "Tarentella," all of these were beautiful and perfect.

Dresden, Court Theatre—January 24, "Magic Flute"; 25th, "Lohengrin"; 26th, "Joseph in Egypt"; 27th, "Troilus and Cressida"; 28th, Symphony concert; 29th, "Benvenuto Cellini"; 30th, "Faust."

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